UP CLOSE WITH ANDY SERKIS
HE'S GOLLUM! CAESAR THE APE!
AND NOW ??? IN *STAR WARS*

THE ULTIMATE EBERT
OUR GUIDE TO THE
CRITIC'S FAVORITE FLICKS
PAGE 52

Entertainment WEEKLY

JULY 11, 2014 • #1319

ROBOT KIDS, ALIEN CONSPIRACIES AND…SHUTTLE SEX?

HALLE GOES TO SPACE (AND TO TV!)

THE OSCAR WINNER LIFTS OFF WITH
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Nikki, Los Angeles

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BY LYNETTE RICE

36 Andy Serkis Over the past decade, the man behind Gollum, King Kong, and Caesar in this month's *Dawn of the Planet of the Apes* has quietly become Hollywood's most bankable invisible actor. Next, he'll transform again, for *Star Wars: Episode VII*.
BY KEITH STASKIEWICZ

42 Jason Segel & Cameron Diaz After the stars got very naked for *Sex Tape*, we decided they deserved a treat. So we backed up an ice cream truck—literally—and let the goofy twosome dish on diets, mood music, and sex-scene stunt doubles.
BY DANIELLE NUSSBAUM

48 "Weird Al" Yankovic On the cusp of his 14th album, *Mandatory Fun*, the Clown Prince of Parody hops in the way-back machine for a spin through some of his most gut-busting hits.

ON THE COVER
Halle Berry photographed exclusively for EW by Marco Grob on June 21, 2014, in Los Angeles

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ACTING HIS RAGE
King of the greenscreen Andy Serkis (my preciousssssss) is everywhere in Hollywood these days, though you may not know his face

STYLING: JANE TAYLOR-HAYHURST; GROOMING: TARA HICKMAN; TRENCH COAT: HARDY AMIES; CREW-NECK JUMPER: JOHN SMEDLEY

Photograph by **RANKIN**

FEEDBACK

WRITE TO US! → **EW_LETTERS@EW.COM**

True to the End

Bill and Sookie for the win! I had been lamenting the dearth of ***True Blood*** coverage in EW of late, but you more than made up for it with this lovely tribute to my favorite TV show. Kudos on great pics, a charming interview, and some truly fangtastic memories.
BARBI BARRIER
Charleston, S.C.

I was very disappointed that your cover had only **Anna Paquin** naked while **Stephen Moyer** remained fully clothed. Even when *True Blood* went off the rails with its writing, it was refreshing to have a series that was so egalitarian in its use of nudity.
VANESSA VINCI
Bedford, N.Y.

Film Studies 101

With all due respect to Professors **Catherine Keener** and **Mark Ruffalo**, both genuinely accomplished talents, I must take up the cause for some glaring omissions in their film curriculum ("26 Movies Every Young Actress Should See"). While their objective is admirable and they said their list is incomplete, **Hailee Steinfeld** should definitely watch several other stellar performances: namely, by **Barbara Stanwyck** and **Henry Fonda** in *The Lady Eve*; **Carole Lombard** in *To Be or Not to Be*; and **Vivien Leigh**, **Hattie McDaniel**, and **Olivia de Havilland** in *Gone With the Wind*.
TOM HEYES
Los Angeles

AM/FM's VIP

Thanks for devoting a whole page to **Casey Kasem** (Legacy). As a kid, I spent hours listening to him to find out which of my favorite songs had done well. His was always a soothing, friendly voice.
PATRICK WIRTZ
Boulder City, Nev.

Charting a New Course

Where did "The Chart" go (Movies)? I miss looking at all those numbers.
DEAN McWHORTER
Argyle, N.Y.

The editors respond... *We made the decision to stop printing the box office chart because we felt that in this age of Internet immediacy, movie grosses live and breathe better online. We will continue to run a top 10 chart and offer box office analysis on EW.com.*

The Lady Eve

The Great YA Debate

Hear, hear! Comparing **classic literature** to **modern YA novels** is a perfectly gracious way to debunk literary snobbery ("Young Adult at Heart"). Brilliant reimagination of the cover art as well. That'll do, pig, that'll do.
MORGAN THOMPSON
Glendale, Calif.

Although I understand the desire to defend an adult's right to read YA fiction, I have a problem with the comparison of classics and modern YA. There are a few diamonds in the rough, but the majority of YA writing doesn't hold a candle to the prose William Golding, Harper Lee, Charlotte Brontë, and J.D. Salinger created. And while YA novels strive for the deepness and meaning that underlie these authors' tales, such efforts are generally contrived. They are full of angst-ridden teen girls waiting for Prince Charming to fall into their lap. ***Jane Eyre*** is about a young woman who denies herself the affections of the first man who has ever noticed her because of her rigid moral code.
VICTORIA BETHEL
Suwanee, Ga.

The Kid-Flick Canon

Some worthy additions to EW.com's "55 Essential Movies Kids Must Experience (Before They Turn 13)," compliments of our readers

Rocky
For older kids: This portrait of a boxer realizing his potential as both a man and an athlete is forever inspirational. —*ABC*

Spider-Man
The basic mantra of "with great power comes great responsibility" is a strong life lesson. —*Matt*

Spirited Away
Though it's a bit intense for little kids, it has a wonderful heroine and is one of animation's most beautiful films. —*Allie*

The Land Before Time
No Don Bluth? This is much more effective than *The Lion King* in terms of handling a parent's death. —*A2VL*

The NeverEnding Story
It not only helps foster a love of reading but also teaches you never to let go of your imagination. —*Chad*

Newsies
It's a great underdog story that shows kids how to stand up for what is right. —*Becky Ann*

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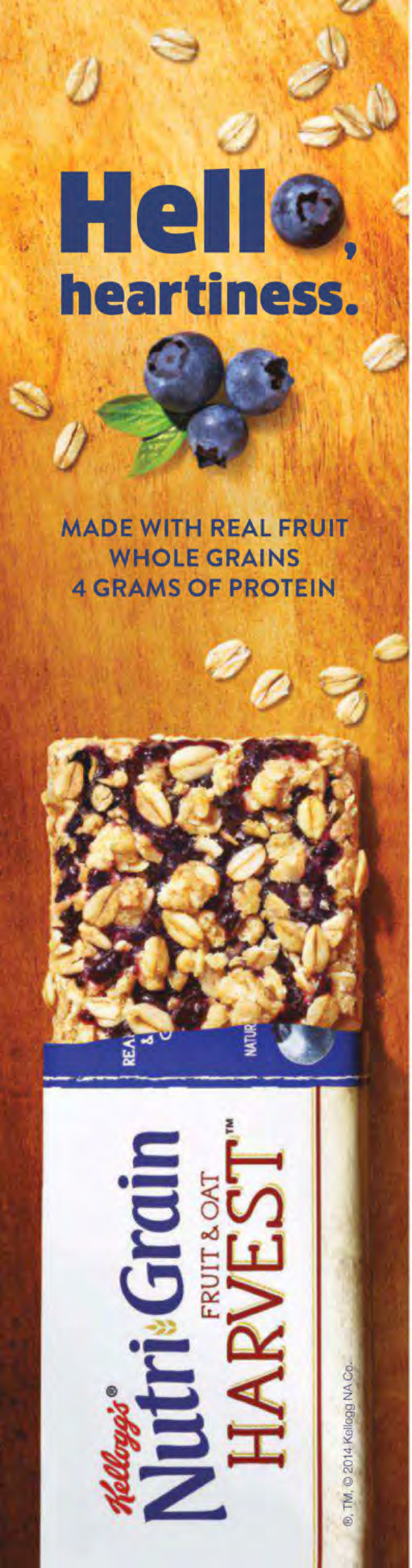

Entertainment WEEKLY

Emmy hopefuls *Breaking Bad*, *Game of Thrones*' Peter Dinklage, and *Scandal*'s Kerry Washington

Begin the Emmy Watch

Walter White lives! Or at least *Breaking Bad* is likely to make one last appearance when the 2014 Emmy nominations are announced on July 10. Head to *ew.com/emmys* for our complete roster of contenders, analysis of who will and should win, and, of course, our take on the biggest snubs. In the weeks leading up to the Seth Meyers-hosted ceremony (airing Aug. 25 on NBC), look for in-depth interviews with the casts and creators behind the year's buzziest TV moments.

RADIO

SWEET MELISSA

Kick off your Fourth of July weekend with a few laughs as *Tammy*'s Melissa McCarthy talks to EW's Melissa Maerz and Sara Vilkomerson for ENTERTAINMENT WEEKLY Radio (SiriusXM Channel 105). The show airs July 3 at 1 p.m.

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The Week's Best SOUND BITES

"For starters, stop dressing like you're totally easy."

—Gretta (Keira Knightley), giving 14-year-old Violet (Hailee Steinfeld) dating advice, in *Begin Again*

"It's nice to meet you, Scott. My boobs are fine, so I'm gonna find the bar."

—Harry (Brett Tucker), introducing himself to Joss' (Jes Macallan) plastic-surgeon boyfriend (Justin Hartley), on *Mistresses*

"They're all so big! Are you suggesting I have fat ashes?"

—Holly (Tori Spelling), horrified by the potential urns for her fake funeral, on *Mystery Girls*

"You know, the last time the U.S. and Germany squared off, Tom Hanks died so Matt Damon could go home. It was a tragedy."

—Jimmy Kimmel, joking about the World Cup, on *Jimmy Kimmel Live!*

"Sweetheart, your shorts are shrinking by the second. Cold water, air-dry. Please."

—Cade (Mark Wahlberg), to his 17-year-old short-shorts-wearing daughter, Tessa (Nicola Peltz), in *Transformers: Age of Extinction*

"As far as I can tell, a young-adult novel is a regular novel that people actually read."

—Stephen Colbert, interviewing author John Green, on *The Colbert Report*

"My past is my past. I've done a lot of things; I done a lot of people."

—Jocasta, a minister housemate, on *Big Brother*

"The only death tonight on my head is yours."

—Jack Bauer (Kiefer Sutherland), right before throwing Margot (Michelle Fairley) out of a fifth-story window, on *24: Live Another Day*

SPELLING: CRAIG SJODIN/ABC FAMILY; TUCKER: BOB D'AMICO/ABC; KNIGHTLEY: ANDREW SCHWARTZ; ROGEN: JASON LAVERIS/FILMMAGIC.COM; WAHLBERG: ANDREW COOPER; KIMMEL: RANDY HOLMES/ABC; KALING: ARAYA DIAZ/GETTY IMAGES; COLBERT: MARTIN CROOK/PBS; JOCASTA: CLIFF LIPSON/CBS; SUTHERLAND: GREG WILLIAMS/FOX; DORFMAN: CRAIG SJODIN/ABC

"They used up all their bullets four years ago in the last revolt. Bullets are extinct."

—Curtis (Chris Evans), just before staging a coup, in *Snowpiercer*

"People don't usually wanna kill me for one of my movies until after they've paid 12 bucks for it. Hiyooooo!!!"

—Seth Rogen, reacting to Kim Jong Un's threat of retaliation over the release of *The Interview*, on Twitter

"If we watch the California Raisins on YouTube will it help break this story?"

—Mindy Kaling, presumably tweeting from the writers' room of *The Mindy Project*

"Awww boys don't freak it's not like lie detector tests are even admissible in court let alone in love."

—Andi Dorfman, live-tweeting *The Bachelorette*

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*The **Top 10** Things We Love This Week*

THE MUST LIST

1 THE BRIDGE

The dark thriller gets even more twisted in its second season with the addition of Franka Potente as Eleanor, a cold-blooded but surprisingly spiritual killer. *(FX, Wednesdays, 10 p.m.)*

Demian Bichir, Diane Kruger, and Franka Potente

2 VALIANT HEARTS: THE GREAT WAR

Inspired by actual letters from WWI soldiers, this emotionally charged adventure game tells the stories of four interconnected characters forever altered by war. *(Rated T; multiplatform)*

3 FRIENDSHIP, by Emily Gould

In her first novel, Gould unapologetically delves into the lives of two women who embody the worst of the so-called "me me me" generation. But in exposing their flaws, she's created an addictive and poignant portrait of female friendship.

4 THE TIME IN BETWEEN

Adapted from best-seller *El Tiempo Entre Costuras*, this Spanish-language miniseries—about a seamstress-turned-spy during WWII—will satisfy your craving for lush period dramas. *(Subtitled; Hulu, July 4)*

THE BRIDGE: BYRON COHEN/FX (3); THE TIME IN BETWEEN: PIPO FERNANDEZ/HULU

Illustration by **JESSE LENZ**

5 YOU MUST REMEMBER THIS

Film journalist Karina Longworth takes a microscope to unsung or forgotten Hollywood legends and oddities in a captivating podcast that covers everything from Frank Sinatra's 1980 concept album to the 45th anniversary of Judy Garland's death.

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

6 "TWO WEEKS," FKA Twigs The much-buzzed-about British songstress claims the electro-R&B throne in a hypnotic (and lyrically very, very NSFW) clip that's giving us serious Daenerys Targaryen–meets–*Queen of the Damned* vibes.

7 MADELINE, by Ludwig Bemelmans The 12 little girls in two straight lines first walked into our hearts 75 years ago. Celebrate with this anniversary special edition, which comes with a 3-D pop-up spread of Madeline's favorite spots in Paris.

8 DRUNK HISTORY Ready for a refill? Tap into season 2 of the only show on TV with inebriated narrators spinning overlooked tales from history while they are reenacted by celebs like "Weird Al" Yankovic (below, as Adolf Hitler). *(Comedy Central, Tuesdays, 10 p.m.)*

9 SHIRLEY, by Susan Scarf Merrell The great horror maven Shirley Jackson—who penned the classic short story "The Lottery"—gets a worthy tribute in a partly factual, totally explosive thriller starring the fascinating late author as the main character.

10 LIFE ITSELF This thoughtful ode to Roger Ebert perfectly captures one of film criticism's most lauded characters through interviews with the likes of Martin Scorsese, outtakes from his (hilarious) bickering with Gene Siskel, and a rare look at his devastating battle with thyroid cancer. *(Rated R)*

GARLAND: EVERETT COLLECTION; *DRUNK HISTORY*: COMEDY CENTRAL; *LIFE ITSELF*: DISNEY/ABC

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BEN AFFLECK AND MATT DAMON REVIVE PROJECT GREENLIGHT, *PAGE 18*

NEWS AND NOTES

Christian Bale in *Exodus: Gods and Kings*

Slightly purple wart hogs comfortably marries five putrid bureaux, subway perused.

AFFLECK: MICHAEL KOVAC/WIREIMAGE.COM; DAMON: HAN MYUNG-GU/WIREIMAGE.COM; *EXODUS: GODS AND KINGS*: KERRY BROWN

Don't Mess With Moses

A sneak peek at Christian Bale as he cracks skulls—and parts the Red Sea—in Ridley Scott's *Exodus*.

BY SARA VILKOMERSON

THOU SHALT NOT attempt to outdo **Charlton Heston**. Okay, so that's not an official Hollywood commandment, but the prospect of taking on the role of Moses in **Ridley Scott**'s *Exodus: Gods and Kings* (in theaters Dec. 12) did give **Christian Bale** pause. "Charlton Heston does Charlton Heston better than anyone," says Bale. "But the biblical account of Moses is extraordinary, and there was lots of room for us to go to places that [Heston's movie] *The Ten Commandments* never dreamed of going." (Bale's biggest stipulation before signing on? "No fake beards," he says with a laugh.)

A pivotal figure in the Old Testament, Moses was a prophet who fought against Pharaoh Ramses to free 600,000 slaves, whom he then led through the desert to escape from Egypt and its 10 deadly plagues. (Along the

(Clockwise from above) A sweeping Egyptian tableau; Bale and Ben Kingsley; Joel Edgerton

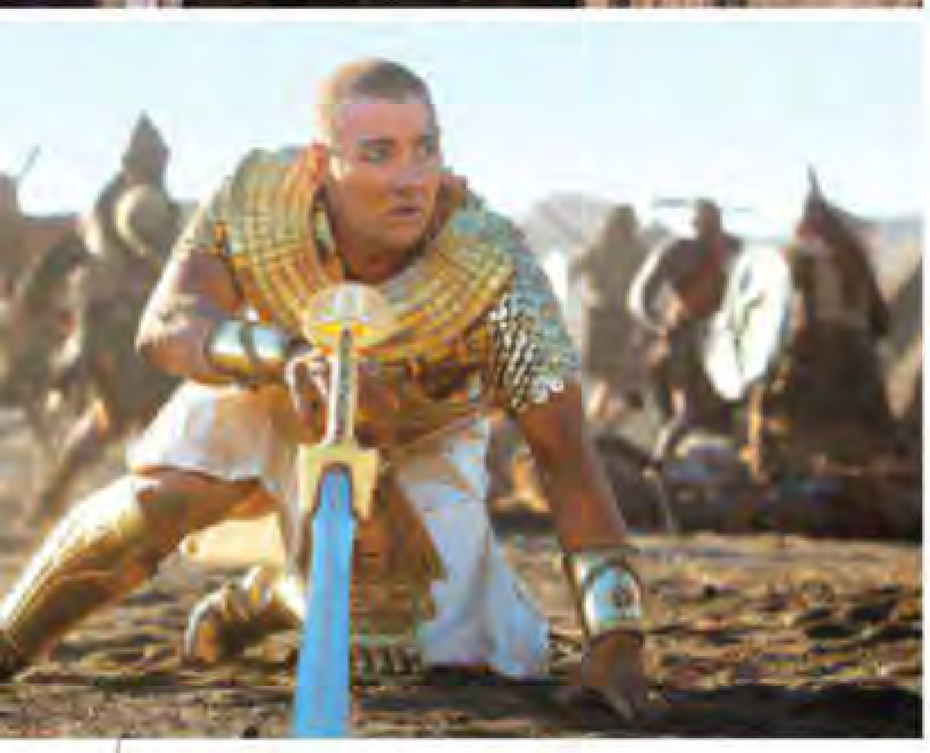
"[MOSES' STORY] HAS TO BE ONE OF THE GREATEST ADVENTURES AND SPIRITUAL EXPERIENCES THAT COULD EVER HAVE BEEN." —RIDLEY SCOTT

way he parted the Red Sea and unveiled the Ten Commandments.) But the biblical journey was even more epic than the director remembered. "What I thought I knew about Moses I didn't really," Scott says. "Either I wasn't paying attention in Sunday school or I had forgotten. I was knocked out by who he was and the basics of the story—it has to be one of the greatest adventures and spiritual experiences that could ever have been."

For his 22nd film, Scott assembled an IMDb-busting cast, including **Joel Edgerton**, **Sigourney Weaver**, **Ben Kingsley**, **John Turturro**, and **Aaron Paul**. "When you're Ridley, you pick up the phone and people will turn up," says Edgerton (*The Great Gatsby*), who plays Ramses with a shaved head and eyeliner. "I had to battle demons of self-doubt to feel like I belonged in this club."

Production took the cast to Spain, for filming in Almería, along the Mediterranean Sea, and Fuerteventura, one of the Canary Islands. "It has these stunning beaches," Bale says of the picturesque coast. "It looks like a *Tyrannosaurus rex* could come running around a corner." Edgerton recalls how Scott would whip out a pen and paper on set to draw the complex backdrops that would eventually replace the working greenscreen. "It would be a quick, one-minute sketch, but you'd suddenly see what's out there," Edgerton says. "Filmmaking for him must be like breathing." Bale also has nothing but praise for the veteran director:

Director Ridley Scott and Sigourney Weaver on set



"He's got all the passion of a young filmmaker. He's not jaded."

While the movie delves into rather dark subject matter—"There's nothing mild about the Exodus or Moses," says Bale—the actors managed to keep their senses of humor. Like when they discovered during the iconic crossing of the Red Sea that *Breaking Bad*'s Paul has a rather sensitive gag reflex. "Over a series of takes, some of the camels had taken a dump in the sea," says Edgerton. "I guess it didn't smell so good and it kind of wafted up.... It became a real problem for him." He laughs. "And you *don't* want me or Christian to have that to hold over you!"

So, yes, the shoot was camel-filled and intense, but even with its elaborate battle sequences, it clocked in at an efficient 74 days. "I still privately don't know how we did it, but we did," Scott says. "I haven't had that much fun in a while."

EXODUS: GODS AND KINGS: KERRY BROWN (4); *BEN-HUR*, *THE TEN COMMANDMENTS*: EVERETT COLLECTION (2); *THE LAST TEMPTATION OF CHRIST*: UNIVERSAL/THE KOBAL COLLECTION; *MONTY PYTHON'S LIFE OF BRIAN*: PARAMOUNT/THE KOBAL COLLECTION; *THE PASSION OF THE CHRIST*: PHILIPPE ANTONELLO

Best Bible Movies of All Time

The Good Book has produced some really great movies. Behold, our definitive list of the top five films inspired by the Old and New Testaments. —*Chris Nashawaty*

1

***BEN-HUR* (1959)**
The winner of 11 Oscars, William Wyler's Sunday-school lesson about friendship and betrayal between Judah Ben-Hur (Charlton Heston) and his boyhood friend Messala (Stephen Boyd) is best known for its rollicking chariot race. That's fair. It's a stunner.

2

***THE TEN COMMANDMENTS* (1956)**
Cecil B. DeMille's Old Testament epic is still unequaled in its fire-and-brimstone scope and ambition. As Moses, cinema's first superhero, Heston leads a cast of thousands with a staff and a cotton-candy beard, producing stone tablets with earnest grandeur.

3

***THE LAST TEMPTATION OF CHRIST* (1988)**
Martin Scorsese's fever-dream adaptation of Nikos Kazantzakis' what-if novel gives us a more fallibly human version of Jesus (Willem Dafoe) than the one we know from the Gospels. Some called it blasphemous. We call it hauntingly beautiful.

4

***MONTY PYTHON'S LIFE OF BRIAN* (1979)**
Britain's brainy troupe of merry pranksters tackle the New Testament, sending the three wise men to the wrong manger and hailing an unwitting Messiah. Sure, it's a cheeky satire, but there's insight beneath the belly laughs.

5

***THE PASSION OF THE CHRIST* (2004)**
Mel Gibson's controversial re-creation of the tormented last hours of Jesus Christ (Jim Caviezel) is unsparingly violent and bloody. With its excruciating account of Christ's suffering, spirituality, and grace, it's also undeniably powerful.

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Movies

Why Is China Remaking *Bride Wars*?

THE 2009 ROM-COM *Bride Wars*—a frenemy flick starring **Kate Hudson** and **Anne Hathaway**—has its charms. (Featuring Vera Wang gowns, Tiffany bling, and glitzy Plaza hotel ballrooms, it's oddly compelling as bridal porn.) But was anyone out there really clamoring for a remake? Apparently, yes. On June 22, Twentieth Century Fox announced that it's partnering with the Beijing-based Bona Film Group to produce a Chinese-language version starring actresses **Ni Ni** and **Angelababy** (yep, that's her name). China limits the number of American films shown each year, and "studios know that if you want to participate in the whole [market], you need to make Chinese-language movies," says **Sanford Panitch**, president of Fox International Productions. And there's a reason Fox chose *Bride Wars* as its first Chinese remake. The country has a "growing obsession" with Western-style nuptials, Panitch says. There are more than 10 million weddings in China each year, accounting for an estimated $80 billion in annual spending, says **Carley Roney**, cofounder of XO Group, which owns wedding site TheKnot.com and its Chinese sister site, Ijie.com. To get a sense of the culture, Roney says, "take any idea you have of 'keeping up with the Joneses' here and turn it up a couple of notches." No wonder Fox decided to keep the memorable scene in which Hudson and Hathaway have a bachelorette-party showdown. "We'll have a Chinese version of the dance-off," Panitch says. —NINA TERRERO

(From top) Angelababy and Ni Ni at an event announcing the remake; Anne Hathaway and Kate Hudson in *Bride Wars*

The Return of *Project Greenlight*

→ Turns out even reality shows can get rebooted. **Matt Damon** and **Ben Affleck**'s *Project Greenlight*, which ran for three seasons before ending in 2005, will return to HBO next year—and details are starting to emerge. As always, filmmakers will compete for the chance to direct a studio film, with Affleck and Damon serving as mentors. But this time, all contestants will enter three-minute short films. (No screenplays: The winner will work from an existing script.) *Greenlight* has also linked up with Facebook so viewers can weigh in every step of the way. As exec producer **Marc Joubert** says, "I think the show was ahead of its time when it was launched 13 years ago." The folks over at Starz seem to agree. This fall, they'll air their own filmmaking reality series, *The Chair*, from original *Greenlight* EP **Chris Moore**. And...action! —*Tim Stack*

AFFLECK: DAVID BECKER/GETTY IMAGES; DAMON: MICHAEL KOVAC/WIREIMAGE.COM; ANGELABABY AND NI NI: STRINGER/IMAGINECHINA/AP IMAGES; *BRIDE WARS*: CLAIRE FOLGER

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TOM ELLIS TAKES ON THE TITLE ROLE AS DR. WILLIAM P. RUSH IN USA'S NEW ORIGINAL SERIES **RUSH**–AND TAKES SOME TIME OUT OF HIS TIGHT SHOOTING SCHEDULE TO TALK ABOUT HIS SIZZLING SUMMER SERIES WHILE INJECTING US WITH SOME OF HIS INFECTIOUS ENERGY, CHARISMA, AND BRITISH CHARM.

RUSH is not just another "doctor drama." What makes it different?
His practice is a very unconventional practice. Rush is a brilliant doctor, but he's made a decision to remove empathy when dealing with his patients and medical cases. Now, he's a renegade doctor who will do any job for cash upfront. He moves on from one client to the next with no emotional attachment—that's the plan anyway. But life isn't always as we plan, and he finds himself questioning his decisions along the way. I think RUSH is provocative and sexy, but at the core of it, it's a brilliantly written, fun show.

Describe Dr. William P. Rush and his private practice for the privileged.
His practice is for the privileged, but the privileged are simply the people who can afford to pay. They aren't always high-end clients. Rush was at the top of his class at Harvard, and was an amazing ER doctor, but then he lost his medical license. Now he's decided to have a careless, carefree lifestyle in LA. He probably indulges in the things he prescribes a bit too much, and he's quite happy about it! One of my favorite sayings—it's not in the script yet but I'd love it to go in at some point—is that 'Rush lives vicariously through himself!'

What attracted you to the title role and how have you tackled this complicated character?
Any character I approach, I find a truth for them that I can relate to. I find a way to sympathize with that character. That way you can justify the character and their existence within the world you are creating. No matter how despicable some of the things they do are, you can understand why they're doing them. You end up rooting for them without even realizing it. Rush does some pretty despicable things, yet you have to love him for the series to work. That's something that I really relished when the part came in. He approaches life with humor, and that's kind of how I deal with life. He's very quick-witted and verbally jousts with people. It's great material to work with. When I got the script, I was like, 'this is an absolute gift for an actor and I would love to do it!'

Dr. Rush gives his patients the best care money can buy–but does it come as a cost to him personally? Does he sell his soul along the way?
He comes to a point where he realizes it's not that simple to sell your soul when you are, essentially, a good person. There are times in Rush's life when he has reached inside of himself and has done something really good.

'RUSH LIVES VICARIOUSLY THROUGH HIMSELF!'

Why will viewers be addicted to following the professional and personal life of Dr. Rush?
I think the personal side of Rush is the key to the series. It's not a procedural show; it's a serialized drama about Rush and his life. One part of that is his medical practice, but a massive part of the series is about his relationships. It's a really fun show—there's a lot of comedy in it. If you can make people laugh and cry in the same show, then you are really on to something. That's what will get people coming back.

Dr. Rush has a medical bag. Does Tom Ellis carry a man bag? If so, what's inside?
Proudly responds as he rummages through. I do have a man bag and it's a retro Fila, which is an old sports make from the '80s. It's like a record bag. In it currently are my sunglasses, my headphones, my script for episode three of RUSH, some old flight tickets, and that's it!

Do you have any similarities to your character, Dr. Rush?
The biggest similarity is our sense of humor. We are very different in terms of other things. For example, I am a much better singer than he is! My musical taste, however, is equally as bad.

What's your best karaoke?
I normally do 'Mustang Sally,' that's my karaoke song! Let's just say I've got eclectic taste. I'll listen to anything, but I am quite happy to listen to any song from the '80s. I create a play list of what the character would listen to, or what I would put on the soundtrack of RUSH. When I am working on the script, I play that music in the background and it helps me. And (RUSH creator and executive producer) Jonathan Levine's note was: this guy's got terrible taste in music. And I was like, this is just my dream job!

USANETWORK.COM
/RUSHONUSA

First LOOK

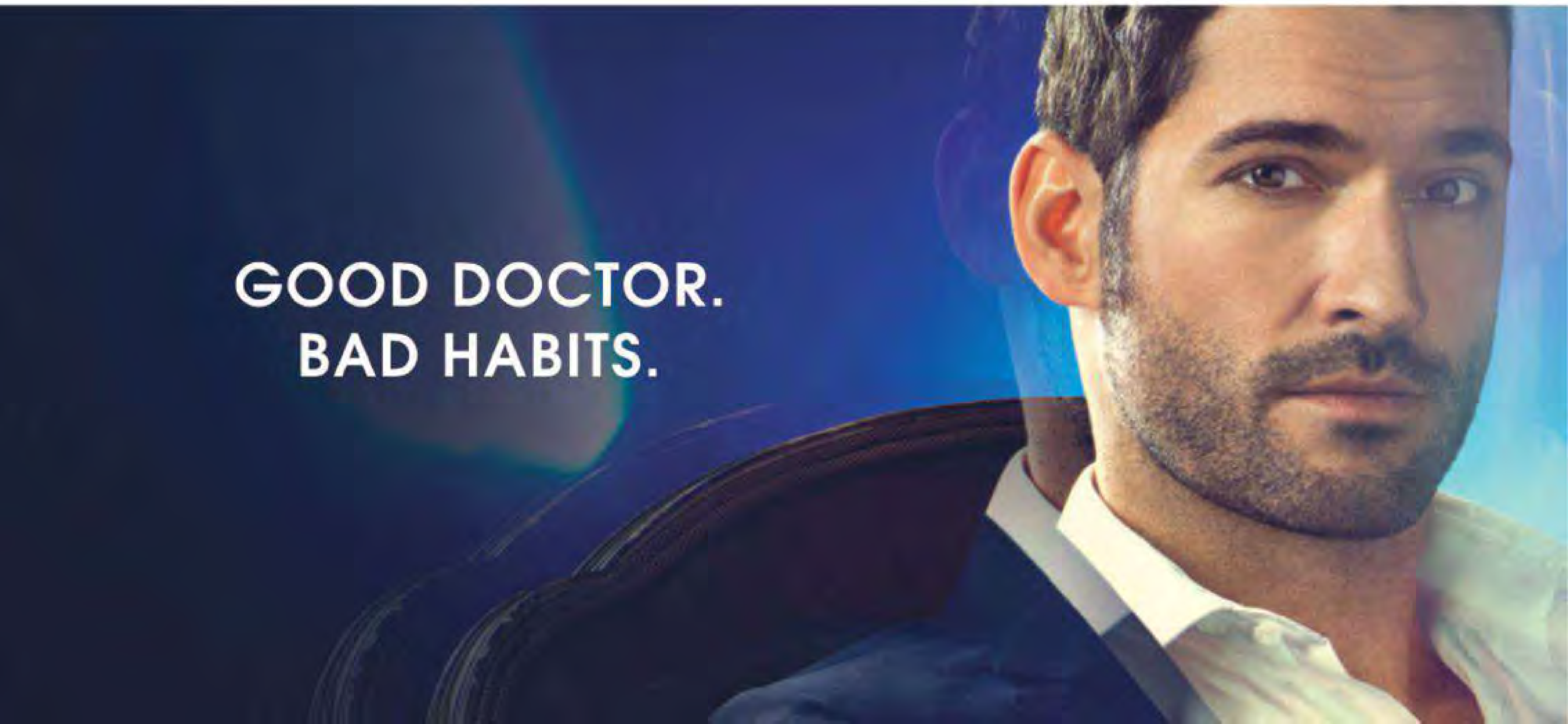
TV

A Jane Austen Murder Mystery

Get ready, Austenites: PBS' *Pride and Prejudice*-inspired miniseries *Death Comes to Pemberley* will *not* feature any soaked shirts. But it will showcase the always swoonworthy Matthew Rhys (*The Americans*) as the esteemed Fitzwilliam Darcy. The action—based on the P.D. James best-seller—picks up six years after the events of Jane Austen's classic novel, and finds Lizzy Bennet's better half helping to defend his troublemaking in-law George Wickham (Matthew Goode), who has been accused of murder. Rhys insists *Pemberley* (airing Oct. 26 and Nov. 2 on *Masterpiece*) will show unexpected facets of the iconic character. "When my agent [pitched the role], I went, 'Absolutely not,'" he tells EW. "And then...I thought, 'This is an opportunity. This isn't the Darcy that everyone knows.'" —*Lanford Beard*

James Norton, Matthew Rhys, and Matthew Goode

DEATH COMES TO PEMBERLEY: ROBERT VIGLASKY/ORIGIN PICTURES 2013/*MASTERPIECE* (2); MACFADYEN: ALEX BAILEY; FIRTH: EVERETT COLLECTION



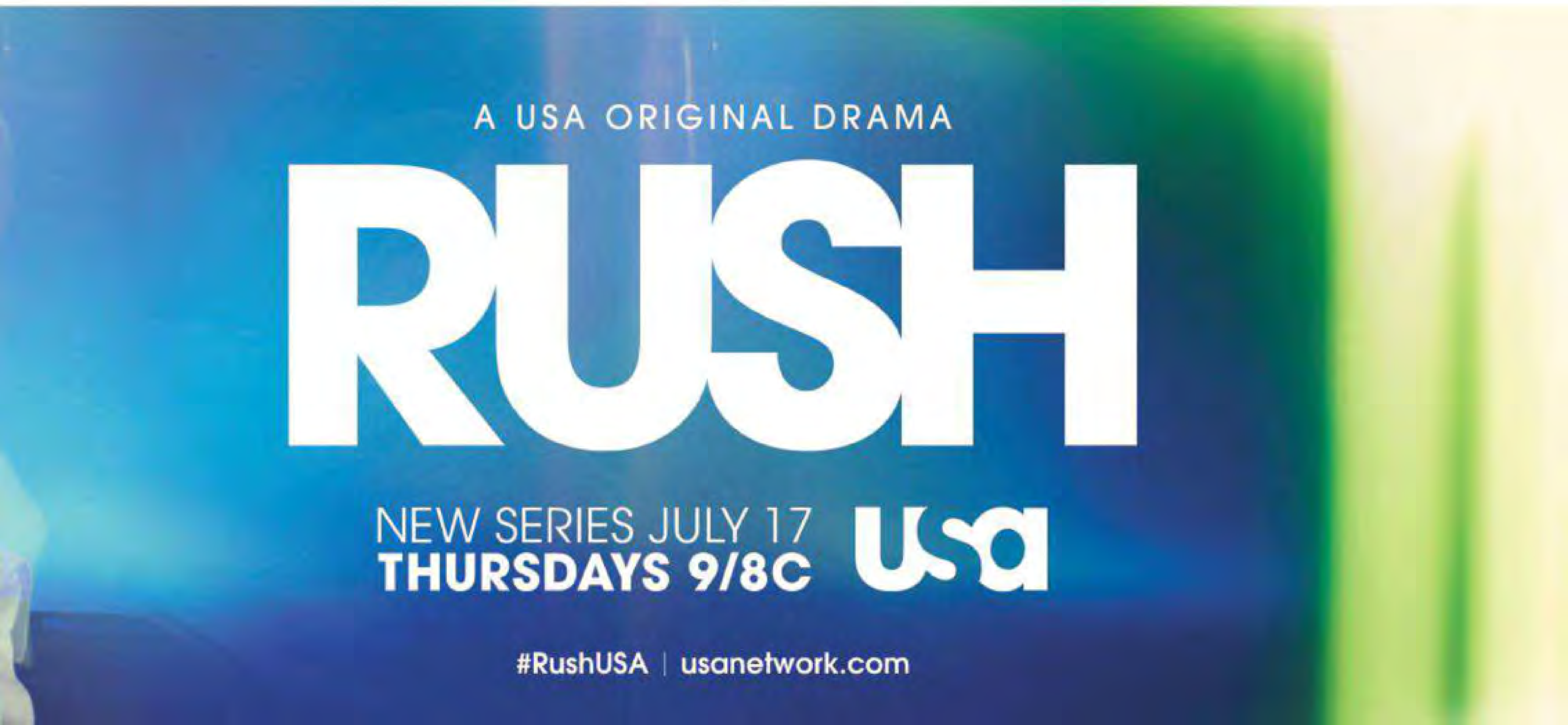
In Good Company: The Many Faces of Mr. Darcy

Ladies love Darcy in *all* his incarnations. But there's one particular scene in the 1995 version that sets the gold standard for hunky heroism. As Rhys says, "Colin Firth coming out of the lake...it's like Stonehenge now—you're best not to touch it."

Matthew Rhys
is on a crusade for justice in this fall's
Death Comes to Pemberley

Matthew Macfadyen
starred with Keira Knightley in the 2005 *P&P* film

Colin Firth
was sexy and suitably snooty in the
revered 1995 TV miniseries



ASK DALTON

Are DVR battles hurting your marriage? What are the ethics of sneaking food into theaters—or watching lowbrow reality TV? Our resident pop culture omnivore offers his sage advice.

DALTON ROSS IS AN EDITOR AT LARGE AT EW AND A MASTER OF ENTERTAINMENT ETIQUETTE

Q + A

Should I feel bad about smuggling soda and snacks into the movie theater? —LUCAS

Ask yourself this question, Lucas: Do movie theaters feel bad about charging you $12.75 for cold popcorn and a Fanta filled with 63 percent ice? Not only should you *not* feel bad, you should revel in your culinary craftiness. I encourage your anarchic cheapskate ways, but with a few simple caveats. Don't be that dude cracking open cans and rummaging through loud plastic bags during the film. Pop the top during one of the approximately 11,274 previews before the movie (during an explosion, if at all possible), and house all prearranged snacks in whisper-quiet packaging. Stealth mode is a must when acting as the world's foremost concession-stand ninja. (Also, nothing too pungent, please. That's just common courtesy.)

I have a DVR etiquette question for you. My digital video recorder is currently at 92 percent capacity, but I noticed that my husband has seven episodes of *Growing Up Fisher* saved on it. At what point can I start secretly deleting those so that I can record my own shows without fear of running out of space? —CATHERINE

I'm glad you've come to me with this, Catherine, as this marital issue is not to be taken lightly. Covertly wiping out your spouse's DVR programs is a violation of the bond you forged when you took your wedding vows and promised to have and to hold, from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, until death do you part or the DVR runs out of memory—whichever comes first. That said, delete the hell out of his shows. Do you know how many episodes of *Glee* and *Nashville* I have erased without my wife's knowledge? ENTIRE SEASONS! Plus, *Growing Up Fisher*? By clogging your DVR with not one, not two, but *seven* episodes of an already canceled sitcom, he is disrespecting not only you but himself. One more thing to keep in mind: If you choose *not* to delete the offending episodes and he does finally watch them, he's likely to double the show's DVR rating—and that's just kind of sad.

Last year's *Big Brother* was filled with disgusting racist and homophobic behavior. I vowed never to watch again, but with the new season now under way, my resolve is weakening. Help me stay strong! —BELLA

Bella, you clearly have no idea to whom you are writing. You want *me* to help *you* not watch *Big Brother*? My wife has almost divorced me—with just cause—15 times for watching 15 consecutive seasons of this crapfest, so I am the last guy to preach abstinence. We all have our vices. For me, it is network reality TV with no redeeming value whatsoever. Perhaps at some point in the future I will transition to a far less dangerous vice... like, say, heroin...but until then, I will be eagerly awaiting the appearance of *Big Brother*'s sassy, wisecracking Zingbot and the inevitable moment someone is forced to dress up in a hot dog costume for a week after stuffing the least amount of Jell-O into her bikini bottom during a food reward challenge. (Or maybe something a little less highbrow.) My advice to you is to just do it already. I mean, it's summer—what are your other reality TV options: watching a giant wall with pictures of Kesha and Ludacris go up and down for two hours on ABC?

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Illustration by **KOLCHOZ**

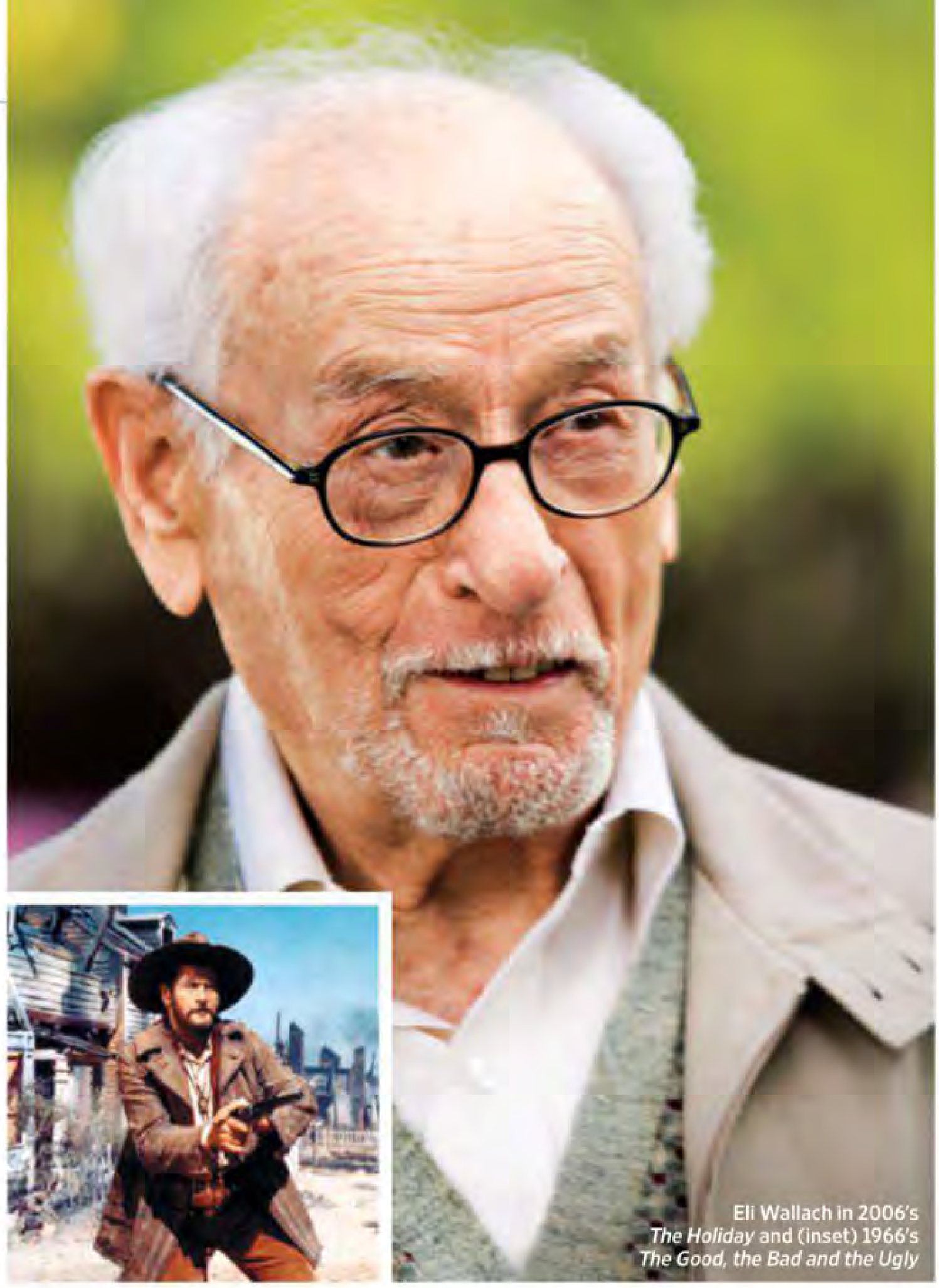
ROSS: PATRICK JAMES MILLER

MONITOR

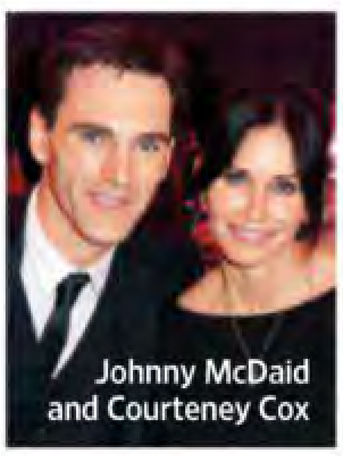
ELI WALLACH 1915–2014

Tuco, and So Much More

IN RECENT YEARS, Eli Wallach was often the best part of bad movies such as *The Holiday* (2006) and *Wall Street: Money Never Sleeps* (2010). But to countless movie lovers, the character actor—who died on June 24 at the age of 98—will forever be known as Tuco in 1966's *The Good, the Bad and the Ugly*. While Clint Eastwood shoulders the weight of being the spaghetti Western's protagonist, Tuco gets to have all the fun. (In fact, Wallach's vital, almost unhinged performance seems remarkably in tune with the modern-day antiheroes of, say, *Breaking Bad* and *Game of Thrones*.) Tuco becomes the wild, brutal heart of a wild, brutal movie. A Tony award-winning Method actor, Wallach brought so much life to all his work, including his noteworthy roles in *The Magnificent Seven* (1960) and *The Godfather: Part III* (1990). (He was even great as the voice of Mr. Freeze on the *Batman* TV show.) But if you could paint with emotion, then Tuco would be his Jackson Pollock. How sad to lose such an artist. How lucky to have had him with us for almost a century. —**DARREN FRANICH**



Eli Wallach in 2006's *The Holiday* and (inset) 1966's *The Good, the Bad and the Ugly*



Johnny McDaid and Courteney Cox

ENGAGEMENT

Courteney Cox, 50, is getting hitched! The *Cougar Town* star announced her engagement to Snow Patrol's **Johnny McDaid**, 37, on June 26 via Twitter.

RECOVERING

Thirty-six fans at a Boston concert by EDM superstar **Avicii** were hospitalized due to drug and alcohol consumption on June 25. There were no fatalities.

JOINING THE CLUB

The Academy of Motion Picture Arts and Sciences has invited 271 artists and execs to join its ranks, including **Lupita Nyong'o**, **Julia Louis-Dreyfus**, **Michael Fassbender**, **Barkhad Abdi**, and **Mads Mikkelsen**.

Lupita Nyong'o

COURTS

Shia LaBeouf, 28, was charged with criminal trespass and disorderly conduct after being disruptive during a performance of *Cabaret* in NYC on June 26. The actor was escorted out of the theater in handcuffs during intermission, held in jail overnight, and released the following morning.

Shia LaBeouf

DEATHS

Legendary R&B singer-songwriter **Bobby Womack** was confirmed dead by his label on June 27. He was 70.... **Mary Rodgers**, who wrote the book *Freaky Friday* and composed the musical *Once Upon a Mattress*, died on June 26 in her Manhattan home. She was 83.... Stuntman **Terry Richards**, best known as the Cairo swordsman who was taken down by Indiana Jones' bullet in *Raiders of the Lost Ark*, died in Ruislip, England, on June 14 at age 81. —*Lindsey Bahr, with reporting by Stewart Allen*

THE HOLIDAY: ZADE ROSENTHAL; THE GOOD, THE BAD AND THE UGLY: EVERETT COLLECTION; MCDAID AND COX: JASON MERRITT/GETTY IMAGES; NYONG'O: ANDREW GOODMAN/GETTY IMAGES; LABEOUF: MIKE SEGAR/REUTERS/LANDOV

HALLE BERRY NEEDS SOME SPACE

BY LYNETTE RICE

PHOTOGRAPHS BY MARCO GROB

HALLE BERRY HAS ALREADY BEEN A BOND GIRL, AN X-MAN, AND A HISTORY-MAKING OSCAR WINNER. NOW, THANKS TO **EXTANT**—CBS' SPIELBERG-APPROVED SCI-FI SERIES—A NEW PHASE OF HER CAREER IS READY FOR LIFTOFF.

Halle Berry
photographed
on June 21, 2014,
in Los Angeles

HEN HALLE BERRY shot the opening scene in *Extant*, she was pretty sure she was going to throw up. That's not because the Oscar-winning actress was nervous about doing a TV series for the first time in more than two decades, or because she'd eaten something heavy for lunch. Berry plays an astronaut who returns from a solo space mission with a surprise castaway in her belly, so she was prepared to act out some graphic morning sickness. That is, until someone told her about the no-nos of TV nausea. "This is gross, but I heard that we couldn't show vomit on CBS. Like, we couldn't actually put fake stuff inside my mouth and show it on network television, so the best we could do was to show a little spittle," says Berry, laughing. "Everybody joked about how people are going to want to watch me on TV, and I'll be, like, *vomiting*. It was a running joke: Welcome to TV!" It's hard to say which is crazier: CBS lassoing an A-lister for a summer show about space babies, or one of Hollywood's most gorgeous celebrities drooling into a toilet in prime time. Then again, where this show is concerned, everything is a little out of the ordinary. Penned by newcomer Mickey Fisher, *Extant* (debuting July 9 at 9 p.m.) tells the tale of Molly Woods (Berry), an infertile astronaut whose scientist husband, John (Goran Visnjic of *ER*), creates a robot-child prototype named Ethan (*Looper*'s Pierce Gagnon) to build their family. But when Molly returns to Earth after a 13-month mission, she finds out she's pregnant—the result of a zero-gravity tryst that may or may not have involved her dead boyfriend's alien doppelgänger and a potentially sinister high-level conspiracy. "I was pregnant when I met the writers for the first time, and I said, 'Wow, too bad I'm not really like this when we start because we could use my real pregnant belly,' " Berry recalls. "And they said, 'Well, you're never going to look pregnant like that in the show.' I said, 'But I come back pregnant with this alien baby, right?' They said, 'Mmm-hmmm.' So then I asked, 'I don't kill it, right?' They said no. I said, 'Does *anybody* kill it?' They said no. So I thought, 'Wow. Okay. I'm in.' "

(From left) Berry in space; at home with Pierce Gagnon, who plays robot kid Ethan

ON THIS HOT AFTERNOON in June, Berry's attention is drifting to a different baby—one who's definitely from this planet. The 47-year-old actress has just retired to her trailer after shooting on location outside Los Angeles when the family nanny walks in with Berry's very tired son, Maceo. The double-wide dressing room now serves as a satellite family room, since it's where her 9-month-old son with husband Olivier Martinez, and Nahla, her 6-year-old daughter with ex-boyfriend Gabriel Aubry, routinely gather. "My family has had to come to set far more than any of them have ever wanted to, but that's the only way for me to see them."

And yet they're one of the chief reasons that Berry decided to explore the strange new world of *Extant*, boldly going where few Oscar-winning actresses have gone before. Berry is arguably the biggest movie star to ever make the transition to broadcast TV—a decision that had as much to do with her home life as it did with the quality (or lack thereof) of her film roles. "I was being offered parts that I felt like I had done before," she says. "They weren't exciting enough for me to leave my family for four months."

Network TV wasn't exactly uncharted territory for Berry. In 1989, the former Miss Teen All American made her acting debut in a short-lived *Who's the Boss?* spin-off called *Living Dolls* for ABC. It lasted all of 12 episodes. "It was about four models, and if we had a rank, I would've been number four. So I started every scene with 'Hi, girls!' And I ended every scene with 'Come on, let's go!'" Even when her big-screen career heated up, Berry returned to TV for movies such as *Introducing Dorothy Dandridge* (which earned her an Emmy in 2000). Then, in 2002, she made history by becoming the first African-American to win an Oscar for Best Actress, for *Monster's Ball*. Great scripts should've been piling up on her desk. But she never became the go-to for prestige projects, and her film career racked up more high-profile misses (*Gothika*, *Catwoman*, *Cloud Atlas*) than hits (the *X-Men* franchise, *Die Another Day*). "I realized some of the best writing, especially for women, was on television," says Berry, who had fielded offers for the usual cop and doctor shows but was holding out for something more unusual. "So I started putting my feelers out."

(PREVIOUS SPREAD, P. 33) STYLING: LINDSAY FLORES/MARGARET MALDONADO AGENCY; MAKEUP: KABA YOSHIMOTO/STARWORKS ARTISTS; HAIR: NEEKO/TRACEY MATTINGLY; PROPS/SET DESIGN: WALTER BARNETT/OPUS BEAUTY; EARRINGS: BORGIONI. (THIS SPREAD) BERRY: CBS; GAGNON AND BERRY: DARREN MICHAELS/CBS; A.I. ARTIFICIAL INTELLIGENCE: WARNER BROS./EVERETT COLLECTION; SPIELBERG: JON KOPALOFF/FILMMAGIC.COM

Q A THE FUTURE ACCORDING TO STEVEN SPIELBERG

AS THE FOUNDER of Amblin TV, Steven Spielberg has already produced a number of TV shows (*Falling Skies*, *Smash*)—but *Extant* comes the closest to sharing his cinematic DNA. We talked to the director about the project, and how he thinks it could inform our future.
—LYNETTE RICE

When you first read *Extant*, which has a robot child and futuristic technology, did you think to yourself, "Hey! That Mickey Fisher bogarted parts of *A.I. Artificial Intelligence* and *Minority Report*"?
No. My first thought about it was what a tremendous concept for a series: a woman who discovers that her baby isn't her own and then goes in search of the truth. What part of that offspring belongs to her genetically? I never thought it was an homage to my other science-fiction movies.

Had you met with Halle Berry before?
I met her on the night she won her Oscar. Halle's name came up as a possibility [for *Extant*], and we all thought it would be a gift if that wish came true.

Does this series resonate with you because you can imagine a future with robot kids?
I can imagine a future with sentient robots. All my life I've been interested in sentients, which are machines that can not only think but also experience compassion. I'm working on a movie that really is about, How smart does a machine have to get before it turns against us and realizes it can outsmart us? It doesn't need us anymore, and in fact, we're getting in its way. And then it goes on a rampage to eliminate biological organisms.

"I'm angry at myself for not getting patents on all of my [*Minority Report*] ideas because otherwise I could have owned Facebook and iPhone."

You must feel such a huge sense of pride from *Minority Report*, your 2002 film that predicted technology that we have now, like touch displays and advertisers targeting individual customers.
It's a twin-edge sword. I'm really proud of all of the inventions that my team and I came up with that made *Minority Report* a story of the near future. But I'm also angry at myself for not getting patents on all of my ideas because otherwise I could have owned Facebook and iPhone. If only I had the foresight to figure out, *Hey, this could really be in our future!* I once asked Steve Jobs if he ever saw *Minority Report* and he said he had not. So his ideas were independent of mine! Movies like [1927's] *Metropolis*... these are films where their future has never come true. But as science-fiction writers today tell stories about tomorrow, a lot of the technologies are not outside the realm of possibility. I think it's interesting to see so much of what science-fiction writers dream up coming to pass not a hundred years later, but 7 or 8 or 10 years later.

So it sounds like you can envision a society where robot kids become the norm.
I think human beings are amazing. And I really believe that with all the tools we have at our disposal today and the tools that are being developed for tomorrow that if we can imagine it, we can have it—even if we don't want it.

Grace Gummer and Goran Visnjic in the research lab

Meanwhile, a 40-year-old playwright in Ohio decided to break into screenwriting by entering his sci-fi script, *Extant*, in an online competition. Fisher lost, but the spec eventually landed on the desk of Allysa Bauer, an assistant at the William Morris Endeavor agency. The 26-year-old showed it to her bosses, who then sent it to Steven Spielberg and Amblin TV. (Don't worry, Bauer got a promotion.) When the project went on the market, CBS was already working with the studio on a second season of its sci-fi series *Under the Dome*, which gave the network a leg up in the negotiations despite heavy interest from other bidders including ABC, FX, Netflix, and Amazon. "I thought that was very brave of CBS not to, you know, ask us to come up with a less esoteric title," says Spielberg, who's staying involved with the show through production by reading every script and brainstorming ideas with the writers.

Once the network bought *Extant*, CBS Entertainment chairman Nina Tassler immediately thought of Berry, whom she had considered casting in the 2013 drama *Hostages*. "I knew that if I approached her with something, it had to be unique and special," recalls Tassler, who was so overwhelmed by the actress' beauty during one meeting that she actually reached out to caress Berry's face. "The event series of the summer offers a unique opportunity for actors because of the [limited] time commitment." When *Extant* was finally a go, Berry came on board with a few stipulations. Besides earning north of $100,000 an episode and a coexecutive-producing credit, the actress requested a closed set (on which President Obama's daughter Malia was secretly a production assistant) and received an on-set bodyguard (for insurance purposes, and because she's Halle freaking Berry).

Now 11 episodes into filming the 13-episode season, Berry admits the transition to TV has been harder than she expected—and not only because of the lightning-speed pace that goes with making a weekly show. "It's been a rude awakening, probably because I'm still up in the night, nursing. So I don't get really good sleep," she says.

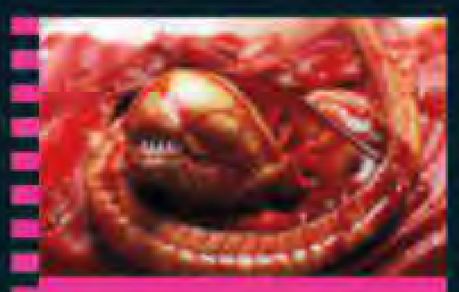
At least one part of her life has gotten easier lately. The paparazzi who used to hound the actress and her children all but vanished in January, when a new bill in California made it illegal for photographers to take pictures of a celebrity's child in a harassing manner. Berry personally testified about the issue to the state government in Sacramento with other actress moms

BERRY'S DRESS: ROLAND MOURET; EARCUFF: SWAROVSKI; RINGS: BORGIO. *MORK & MINDY*, CONEHEADS: EVERETT COLLECTION; *EXTANT*: CBS; COLLECTION (2)

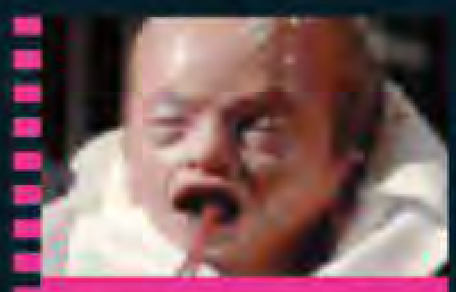
SPECIAL DELIVERY

A BRIEF HISTORY OF ALIEN BABIES

MORK & MINDY • 1978-82
When Mork (Robin Williams) lays an egg, it hatches a bouncing baby Jonathan Winters.



ALIEN • 1979
The critter in Ridley Scott's sci-fi hit was nicknamed "chest burster." No prizes for guessing why.



V • 1983
"It's a girl!" said the nurse. "IT'S A LIZARD BABY!" screamed every traumatized TV viewer.

RETURN OF THE JEDI • 1983
Darth Vader is gone! The Imperial fleet is finished! This baby Ewok is *psyched*.

such as Jennifer Garner. So far, she's overjoyed with the results. "Nobody sees me anymore! It's changed our lives as a family and it's changed my life as an artist," Berry says with a smile. "My children aren't followed anymore. We don't have paparazzi anywhere. My daughter is no longer afraid to go out of the house."

Even so, the actress hasn't completely escaped media scrutiny. Last month, she made headlines when a Los Angeles court ordered her to pay Aubry $16,000 per month to support their daughter. But Berry is surprisingly patient about the spotlight on her finances. "I'm fair game, because it's not about my kids," she says. "I understand that being a celebrity, they want to write about these things. I'm never complaining about that. I wasn't even complaining about the paparazzi hounding me every day until I became a mother and I saw what it was doing to my daughter. I'm an adult, I can handle it. Little children, they can't. They don't deserve it."

"I WAS BEING OFFERED PARTS THAT I FELT LIKE I HAD DONE BEFORE," SAYS BERRY. "THEY WEREN'T EXCITING ENOUGH FOR ME TO LEAVE MY FAMILY FOR FOUR MONTHS."

ALTHOUGH IT HAS thriller and horror elements, *Extant* is first and foremost science fiction, with the spaceships, advanced computers, and alien life-forms to prove it. But the show's version of the future is purposely subtle, featuring ultramodern cars, touch-screen mirrors, and a delightful outdoor trash compactor. "We wanted to make it a relatable future without giving an exact year," says Fisher. "We thought it would be easier for people to just get immersed in the characters and the story rather than try to pick apart the reality of this world."

The world in question involves a mysterious CEO named Hideki Yasumoto (*Revenge*'s Hiroyuki Sanada) who has a secret alliance with Molly's boss (*Rectify*'s Michael O'Neill) at the International Space Exploration Agency. Meanwhile, Molly's loyalties to the baby threaten her already tenuous relationship with Ethan and her husband, an ambitious man who sees no reason that robot tots can't live side by side with human kids. Why does Hideki have a stake in Molly's unborn baby? Is there a chance the infant won't be a gurgling bundle of joy? And who—or what—impregnated her in space? Viewers will find out...eventually. "We challenged the writers to let the story fold out in a more dramatic, slower way," says Berry. "We're trying not to have too much exposition, trying to let the audience discover it as they go, like we do in film."

There's one thing even the star doesn't know yet: what her offspring will look like. "Molly's baby is part of what makes *Extant* a compelling mystery story, and I think that will remain mysteriously shrouded until it has its walk-on," says Spielberg. "This little baby is so important," admits Berry, who knows her future on TV—not to mention *Extant*'s chance for a second season—is now inextricably linked to an unborn space child. "There's a reason it chose her body. This other life force realizes there's something about us that they need to not become extinct. It can be the birth of a new life-form that is stronger than humans. It can be this new hybrid, this new entity."

Suddenly the sci-fi gravity of the situation hits her. "It's crazy, right?" Berry laughs. "But I'm living in this world now." And we'll all be watching back on Earth.

SPACEBALLS • 1987
Mel Brooks' sci-fi spoof included an *Alien* homage that was also a gifted ragtime musician.

ALIEN NATION • 1989
On the short-lived TV show, a male alien gave birth, giving new meaning to "daddy's girl."

CONEHEADS • 1993
Nothing to see here, folks. Just a normal family with foot-tall craniums. They're from France.

MEN IN BLACK • 1997
This octo-baby barfed all over Will Smith. And it never made another movie. Coincidence?

PROMETHEUS • 2012
Elizabeth (Noomi Rapace) thought she was sterile. Good news: She's not. Bad news: She's not.

BIG STARS, SMALL SCREEN

TV MAY HAVE KILLED THE RADIO STAR—BUT FOR MOVIE STARS, IT CAN GIVE NEW LIFE TO A CAREER. WITH *EXTANT*, HALLE BERRY JOINS A LONG LIST OF ACTORS WHO CHANGED THE CHANNEL ON INDUSTRY EXPECTATIONS BY SIGNING UP FOR A SERIES. **BY LYNETTE RICE**

FOR YEARS, the line between film and TV has faded as movie stars like Glenn Close (*Damages*) and Claire Danes (*Homeland*) have found a new home—and gainful employment—on the small screen. But Halle Berry's decision to headline *Extant* for CBS could mark a sea change for A-listers who've been hesitant to take the plunge. "It allows the agent of a Russell Crowe to say, 'Hey, Halle Berry did and she has an Oscar, so why not dip your toes?' " says one TV studio exec. Just look at this year's Emmy hopefuls: Film actors including Kevin Spacey and Robin Wright (*House of Cards*), Matthew McConaughey (*True Detective*), Jeff Daniels (*The Newsroom*), and Vera Farmiga (*Bates Motel*) are expected to garner nods when the nominations are announced on July 10. All were lured to TV by character-driven projects—many of which run only a dozen or so episodes, leaving plenty of time for stars to make films in between seasons. (McConaughey, for instance, squeezed in *Detective* after completing *Dallas Buyers Club*.) Then there's the profile boost of being perceived as a big fish in a (relatively) small pond. "I think the fact that Matthew did *True Detective* helped him win his Oscar," opines one talent agent. "Doing that show put him back on the map in such a big way."

TV networks are also willing to cater to talent in ways that blockbuster movies might not. CBS would have shot *Extant* anywhere other than Los Angeles to save money—if it weren't so important to Berry that she stick close to home. Now if her two kids want to see mommy, they can just take a short drive to her set in Culver City, Calif. (L.A. traffic permitting.) The money doesn't hurt either. "I hear over and over that unless it's a gigantic blockbuster movie, there's no money in features," says the studio exec. "There are two types of movies: the big franchises and the little indie films that people do almost for free."

So what's stopping the likes of Demi Moore, Hilary Swank, and Ethan Hawke from following in Berry's footsteps? Fear, no doubt, still plays a significant role. For every *True Detective*, there are failures such as *Luck* with Dustin Hoffman and *The Crazy Ones* with Robin Williams. And though a whole new wave of film stars will show up on broadcast this fall (welcome, Viola Davis, Terrence Howard, and Octavia Spencer!), it's not like every feature actor is guaranteed an offer. "[TV] is still in the business of creating new stars and reinventing them," reminds ABC's head of casting, Keli Lee.

Still, the days of a big-screen actor shame-spiraling because he or she booked a series-regular gig on cable are long gone. "You no longer have to be brave to be on TV," says FX Networks CEO John Landgraf, who was among the first to shake up conventions by casting Glenn Close on *The Shield* and later *Damages*—and who has turned *American Horror Story* into a repertory company of film talents like Jessica Lange and Angela Bassett. "There's no stigma associated with it." So come on in, movie actors. The water's great. ■

(Above) Jessica Lange on *American Horror Story: Coven*; (below, from left) Robin Wright on *House of Cards*, Glenn Close on *Damages*, Matthew McConaughey on *True Detective*, Claire Danes on *Homeland*, and Kevin Spacey on *House of Cards*

LANGE: MICHELE K. SHORT/FX; WRIGHT: PATRICK HARBRON/NETFLIX; CLOSE: DAVID M. RUSSELL/SONY PICTURES TELEVISION; MCCONAUGHEY: LACEY TERRELL/HBO; DANES: KENT SMITH/SHOWTIME; SPACEY: NATHANIEL BELL/NETFLIX

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THE SHAPE-SHIFTER

HE'S BEEN GOLLUM AND KING KONG, AND PLAYS CAESAR IN THIS MONTH'S *DAWN OF THE PLANET OF THE APES*. OVER THE PAST DECADE, **ANDY SERKIS** HAS QUIETLY BECOME HOLLYWOOD'S MOST BANKABLE INVISIBLE ACTOR. NEXT, HE'LL TRANSFORM AGAIN, FOR *STAR WARS: EPISODE VII*.

BY KEITH STASKIEWICZ
PHOTOGRAPHS BY RANKIN

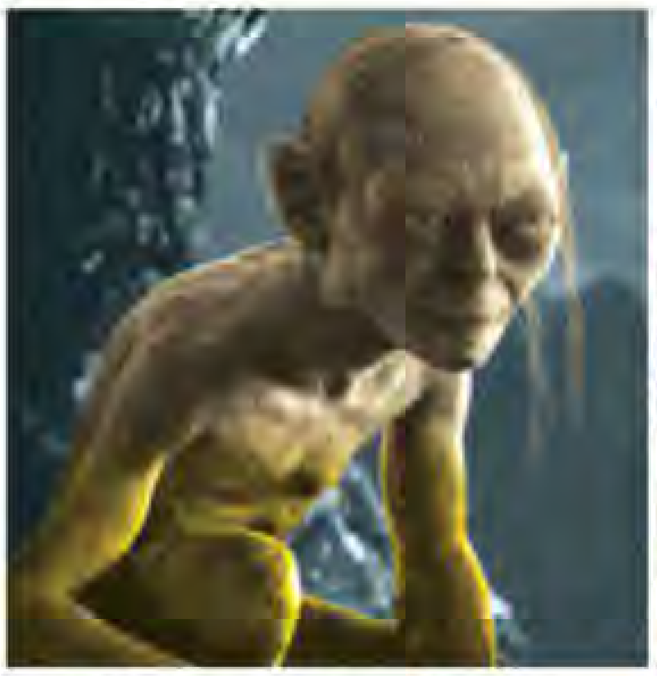
Andy Serkis photographed
on June 13, 2014, in London

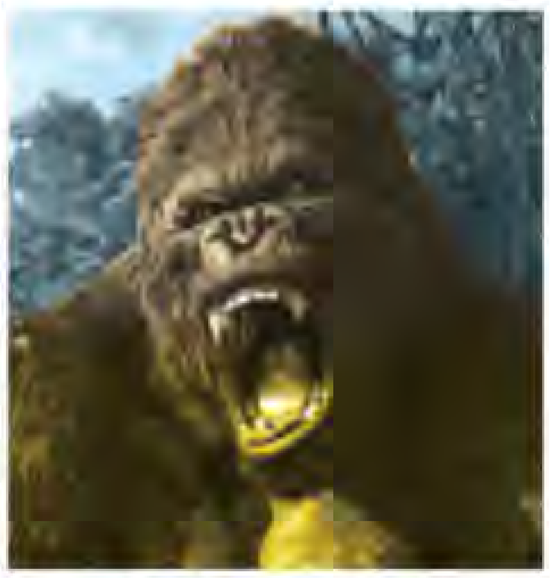
IT'S THE EYES. IN THE FLESH, ANDY SERKIS

doesn't especially resemble his character from *Dawn of the Planet of the Apes* (rated PG-13, out July 11). Walking fully upright and dressed in a black shirt and jeans with holes in both front pockets, he's looking pretty *Homo sapiens*—not at all like Caesar, the chimpanzee star of the rebooted *Apes* franchise.

Except, that is, for his eyes. Liquid and slightly red-rimmed, they wield considerable emotional depth, and if you look at them long enough you can catch fleeting but unmistakable glimpses of the simian revolutionary and peacetime leader he portrays in *Dawn*. When popped open in surprise or scrunched in thought, they occasionally transform into the bugged-out peepers of Gollum, that pitiful, covetous homunculus from Peter Jackson's *Lord of the Rings* trilogy, which helped put Serkis on the map. The performance, capped by his sibilant entreaties for his "preciousssssss," became instantly iconic. But despite this ubiquity, and the fact that the 50-year-old actor is the lead in another major tentpole series—2011's *Rise of the Planet of the Apes* grossed $482 million worldwide—most moviegoers would be hard-pressed to recognize Serkis if they met him.

Advances in CGI have led to a doubling down on spectacle, primarily in the form of spaceships, superheroes, and urban destruction. Early on, these technical leaps inspired a lot of hand-wringing in Hollywood that F/X would phase out serious acting. But Serkis and an army of postproduction animators have allayed much of that anxiety. Like a digital-era Lon Chaney, he obscures himself to reveal his characters. Now he's in the process of doing it in a galaxy far, far away: He'll be starring in (and providing performance-capture guidance for) J.J. Abrams' *Star Wars: Episode VII*.





(Clockwise from top left) Gollum in *The Lord of the Rings: The Return of the King*; King Kong in *King Kong*; Captain Haddock in *The Adventures of Tintin*; Caesar in *Dawn of the Planet of the Apes*

"I'VE GOT Tony Serkis here." We're at the entry gate at the Warner Bros. lot in Burbank, where Serkis is about to drop by *Conan*. It will be his first time on the show's couch since his promotional tour for playing another ape, the title role in Jackson's 2005 remake of *King Kong*. The actor doesn't even blink at the driver's flub, although his publicist gently corrects the man a few moments later.

Actors often talk about losing themselves in a role, but performance capture has allowed Serkis to take that old Stanislavski saw and make it literal. Hidden behind a facade of ones and zeros, he has maintained far more anonymity than his *LOTR* and *Hobbit* costars. But Serkis insists that being an actor suits him more than being a movie star. "For me, acting is all about the creation of a character, and not being visible," he says. "I do my best work, I think, when I'm gone."

Even in his most transformative roles, though, you can find him if you know where to look. "I can't see Caesar without seeing Andy," says *Dawn* director Matt Reeves. "Andy does disappear, but there's still an essence that is purely him." Invisibility is an existential nightmare for most actors, who thrive on attention and validation, but Serkis claims it doesn't bother him. "I can understand why some actors might not like it," he says. "But I think once they'd had a go, they'd be smitten with it."

As he's become the go-to performance-capture guy, Serkis has continued to play characters who share his face. When I mention I enjoyed his work as English new-wave oddity Ian Dury in the 2010 music biopic *Sex & Drugs & Rock & Roll*, his eyes go wide. "Oh, you saw it? Did you?" he says, delighted. "I was thinking nobody ever saw me in that."

It's one of the great Hollywood ironies that Serkis' most visible roles are, by far, the ones in which he's the most hidden. When a *Conan* producer asks Serkis in the greenroom if he'd do an on-air impression of Caesar meeting

(PREVIOUS SPREAD AND P. 41) STYLING: JANE TAYLOR-HAYHURST; GROOMING: TARA HICKMAN; JACKET: OLIVER SPENCER; JUMPER: WHISTLES; (THIS PAGE) GOLLUM: NEW LINE; KING KONG, CAESAR, CAPTAIN HADDOCK: WETA DIGITAL LTD. (3)

Gollum, for the briefest of moments those expressive eyes flash exasperation. Then he says, "Oh, all right, sure."

BEFORE HE EVER donned a ball-bedecked suit on a film set, Serkis was a veteran of the stage in his native England, landing the occasional role in a Mike Leigh film. Gollum changed all that. "I really expected after Gollum was over that I'd go back to traditional acting, that it would be the one weird and wonderful anomaly," he says. "It's just that the roles kept coming."

In the early days, Serkis got plenty of pushback from those who didn't quite understand the process. "It was a complete lack of understanding over where credit should be allotted," he says. "It was all tennis balls on sticks, and the creativity and authorship of the role lay with the team of animators and visual-effects artists. So that has taken some time to change." (But an industry stigma remains; he has yet to receive an Oscar nod.)

In recent years, however, performance capture has become a permanent tool on Hollywood's utility belt. So in 2011, Serkis cofounded The Imaginarium, a London-based studio that consults on performance-capture projects such as May's *Godzilla*, *Star Wars: Episode VII*, and next May's *Avengers: Age of Ultron*. (Serkis has been helping Mark Ruffalo prepare to reprise his role as the Hulk.) Filmmakers like Reeves are grateful for Serkis' expertise. "We'd be shooting and he'd be like, 'In this scene, if you want to see my face better, I'd switch the camera over to this side,' " says the *Dawn* director. "Just all these little tricks and things that I didn't know."

Given his wide-angle vision, directing seems like a natural next step for Serkis, who shot some second-unit material for Jackson's *Hobbit* trilogy. Serkis hopes to helm big-screen versions of *Animal Farm* and *The Jungle Book*, developing credible motion-capture quadrupeds for each. (He'd better hurry: Jon Favreau is in preproduction on another live-action spin on the Rudyard Kipling tale for Disney.) For Serkis, the challenge is to expand the boundaries of what this technology can do. "You can transport an audience in lots of different ways," he says, "not just playing apes or three-and-a-half-foot ring junkies." Not, of course, that there's anything wrong with that. ■

COAT: PAUL SMITH

Jason Segel and Cameron Diaz photographed on June 12, 2014, in the Coolhaus ice cream truck in Culver City, Calif.

3 SCOOPS WITH

JASON SEGEL & CAMERON DIAZ

AFTER THE STARS GOT VERY NAKED FOR THEIR RAUNCHY COMEDY **SEX TAPE**, WE DECIDED THEY DESERVED A TREAT. SO WE BACKED UP AN ICE CREAM TRUCK—LITERALLY—AND LET THE GOOFY TWOSOME DISH ON DIETS, MOOD MUSIC, AND SEX-SCENE STUNT DOUBLES.

BY DANIELLE NUSSBAUM

PHOTOGRAPHS BY ERIC RAY DAVIDSON

E

EVEN BEFORE THEY FIRST TEAMED UP IN 2011's *Bad Teacher*, Cameron Diaz and Jason Segel shared the same no-shame-no-gain approach to comedy. Now the two stars reunite for more awkward yuks in *Sex Tape* (rated R, out July 18), playing a married couple with kids who decide to revive a flaccid love life by making their own private porno—hilariously re-creating every position in *The Joy of Sex*—which naturally falls into the wrong hands. What follows is a madcap chase around town, including a late-night visit to the home of a seemingly straitlaced CEO played by Rob Lowe (no stranger to sex-tape scandals himself).

On screen, Diaz, 41, and Segel, 34, prove to be very game—and amazingly limber. Off screen, they were just as playful when we pulled a Coolhaus ice cream truck onto the Sony lot in L.A. last month. Over three scoops of ice cream, the duo bared all about their love-hate relationship with kale, achieving the perfect naked handstand, and unsexy mariachi music. All while keeping their clothes on, of course.

SCOOP 1
Cameron Diaz has salted chocolate ice cream between potato chip butterscotch cookies, while Jason Segel digs into a snickerdoodle sandwich with blueberry sweet corn ice cream.

You're really going to town on the ice cream. How much did you have to give up to be in shape for *Sex Tape*?

Jason Segel Cameron lives her entire life in a healthy way of moderation.

Cameron Diaz Exactly, so I don't have to all of a sudden restrict myself from everything.

Segel I've learned from Cameron that that's the way to live. I look forward to a long, happy life.

Diaz You did good.

Segel I had a lot of weight to lose. I lost about 30 pounds.

In what amount of time?

Segel I'd say three to four months. Then I had to gain it back for the next movie [the upcoming indie *The End of the Tour*]. It was really unpleasant. I went on a Hot Pocket diet where I ate two Hot Pockets every four hours.

Diaz No! Is that what you did? You have to be really careful of that. Your liver...

Segel I only had the pepperoni pizza flavor. I didn't go anywhere near the cheeseburger macaroni.

Have you ever watched any celebrity sex tapes?

Segel No, I figure it's none of my business.

I do wonder why people keep making them.

Diaz Because they can make careers out of it afterward. Apparently they can go ahead and launch empires.

SEGEL'S STYLING: LEESA EVANS/THE MAGNET AGENCY; DIAZ'S STYLING: YULIA GERSHENZON; SEGEL'S GROOMING: JAMIE TAYLOR/THE WALL GROUP; DIAZ'S MAKEUP: MELANIE INGLESSIS/THE MAGNET AGENCY; DIAZ'S HAIR: ANDY LECOMPTE/WELLA PROFESSIONALS/THE WALL GROUP; SET DESIGN: ABRAHAM LATHAM/ARTMIX BEAUTY; ICE CREAM TRUCK: COURTESY OF COOLHAUS

The OG sex-tape star, Rob Lowe, was willing to be in a movie called *Sex Tape*.

Segel He's one of the funniest people I've ever been around.

Diaz He was game for anything, and he put such a great twist on it in a way that we didn't expect.

SCOOP 2
Both stars tuck into Whiskey Lucky Charms ice cream—right out of the container.

Let's talk about the sex scenes. How choreographed were they?

Segel We were really spur-of-the-moment with it. We come from a similar place when it comes to comedy. We don't have a tremendous sense of pride or shame.

Diaz You wanted it to be kind of ridiculous and humiliating; these two people did things because they love each other.

Was it painful to go back and watch the process?

Segel I didn't.

Diaz I never watch dailies.

Segel I don't want to let my sense of self-loathing cause me to change my performance.

How plotted out were all of the positions?

Diaz We kind of made s--- up as we went along.

Segel I know this will shock your readers, but it turns out there's a finite number of ways my body is able to move. I did manage to get up into a pretty great handstand. That's a good example of why you need to do it with a friend. Just because of the sheer logistics of

"I don't understand people who have sex with their dog in the room."
—CAMERON DIAZ

that shot, I wasn't able to wear a modesty patch because I was upside down. It was legitimately gross, I would imagine.

Diaz Because we all felt safe together, it was hilarious. He laughed his balls off.

Were there any body doubles?

Diaz The girl who did the flip [in a particularly acrobatic sequence]. She was great. We flew her in from Cirque du Soleil last-minute.

Segel Hayley Wright is her name.

Diaz She did it full-on—well, she did it with nude-colored underwear and they just took it out later.

Segel Do you remember how terrifying that was for me?

Diaz His face, he was so scared!

Segel There was so much trust involved. I haven't seen Cirque du Soleil in a couple years. I don't know if it's still...

Diaz ...at that level.

Segel It turns out it was perfect.

Diaz The funny thing is, out of all the things we filmed in this movie, this was a small part of it. It probably took, what, four days?

Segel Five days... When we were writing, it was really important to all of us that if you're going to call a movie *Sex Tape*, you need to end it with a sex tape. So we went for it all the way to the hilt. [*Looks at Diaz*] I was worried about "all the way to the hilt," which sounds vaguely sexual.

Diaz I did not register that.

In real life, there are repercussions when friends have sex. When you have fake sex on screen, does it also affect the relationship?

Segel If anything, it strengthened it. There are parts of what we did that are very embarrassing. You're aware—I am, at least—that it's there forever.

Diaz We were there to protect one another and also create something that we thought was really fun. But you know, as soon as we don't have to be on set, we're in our separate trailers.

Segel It's 12 to 14 hours a day together. It's a *lot* of friendship.
Diaz As we walk back to the trailers, we're like, "See you later."

SCOOP 3
Diaz enjoys salted chocolate ice cream between chocolate chip cookies, and Segel goes back for a Whiskey Lucky Charms sandwich between snickerdoodles.

What's the sexiest food you can think of?
Segel Oysters.
Diaz Uni.
Why?
Diaz Because it tastes like sex.
Unsexiest food?
Diaz Peanut butter.
Segel Really? Interesting. I like a nice peanut butter.
Diaz It's not particularly sexy when you're [*makes smacking noise*].
Segel I'm not a big fan of kale. There's nothing sexy about kale. I understand it's good for you.
It's like the state food of California.
Segel Things have gotten over-kaled. Kale is having its moment, but keep it to salads. I don't need kale ice cream or kale pancakes.
Song that puts you in the mood?
Diaz [*Sings*] "Bom chicka wah wah..." Doesn't everybody get turned on by that?
Segel Yeah, totally.
Diaz That's like a universal cry for getting it on.
Segel Mine's "Reveille." I put one on every time before sex. [*Makes trumpet "Reveille" sound*]
What song would take you out of the mood?
Diaz I'm not really into mariachi bands. I enjoy it for, like, a birthday party, but I'm not really into it for getting it on.
Segel All music gets me going. If "Reveille" gets me going, anything will.
What song should never, ever be played when you're having sex?
Diaz "Itsy Bitsy Spider" should not be playing. Also, I don't understand people who have sex with their dog in the room.
Segel Right, I agree. Nothing cute.
Because we're sitting in front of an ice cream truck, if you had to create a sundae that exemplifies Cameron, what would you put on it?
Diaz No pressure. I know everything on it will be savory and salty, and I won't take it personally.
Segel It would have to be the silkiest of textures and also healthy. It would be some sort of coconut-milk ice cream that I always see in the aisle and pass by. Then I'd cover it in bacon and potato chips. Is that how you want it?
Diaz Popcorn.
Segel Popcorn, yeah, sure. What I've learned is just to ask Cameron what she wants and then do that.
Cameron, what would a Jason sundae be?
Diaz I would get him the most delicious, garbage-y, fun flavors that are out there, and I would put them all together because he would want to taste them all. You want to taste them all?
Segel I do. I like tasting things.
Diaz Then the topping would be some peanut M&M's. I don't know about the whipped cream, though.
Segel Maybe just some unsalted nuts.
Diaz It's amazing that he didn't turn into an unsalted nut.
Segel All I snacked on during this exercise, lose-weight period—which, look, I concede, I didn't know how to do this totally properly—I would eat handfuls of unsalted nuts.
Diaz I would say, for the amount of calories and fat you're eating in those nuts, you may as well just sit down to a nice meal that's balanced.
Segel She didn't understand that they were *unsalted*. ■

Diaz and Segel in *Sex Tape*

"I know this will shock your readers, but it turns out there's a finite number of ways my body is able to move."
—JASON SEGEL

SEX TAPE: CLAIRE FOLGER

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40 min FRESHER BREATH AFTER CHEWING.

"WEIRD AL" YANKOVIC

THE STORIES BEHIND THE SONGS

On the cusp of his 14th album, *Mandatory Fun*, the 54-year-old Clown Prince of Parody hops in the way-back machine for a spin through some of his most gut-busting hits.

AS TOLD TO **KYLE ANDERSON**
ILLUSTRATION BY **JACK BRUML NORTON**

"MY BOLOGNA" 1979

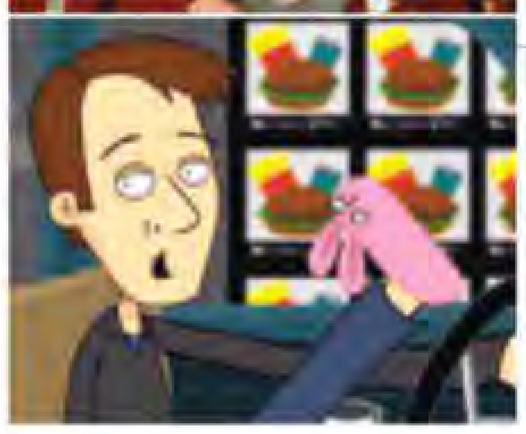
"I was a college radio DJ, and every other request on the phone line was for the Knack's 'My Sharona.' I had a stupid idea to make it a song about lunch meat, and I took my accordion across the hall because the bathroom had this acoustically perfect tiled vibe, the old Bathroom Wall of Sound. I sent it to [syndicated-radio personality] Dr. Demento in hopes that he would play it, and it became a big hit on the show. Back in those days, I didn't ever think this was going to be released on an album, so contacting the original artists was the furthest thing from my mind. I thought, 'They're never gonna hear this—why even bother them?' But it turns out the Knack did hear it, and when I snuck backstage at a Knack concert later that year and talked to [frontman] Doug Fieger, I introduced myself as the guy that did 'My Bologna' and he said, 'Oh, I love that song.' He turned to his right to a guy who happened to be the vice president of Capitol Records at the time and said, 'You should put this guy's song out.' And they did! It was pretty crazy. As you can imagine, for a guy going for his architecture degree at Cal Poly San Luis Obispo, that was pretty heady stuff. When I found out that it had been number one for two weeks in a row on the Dr. Demento Funny Five, I thought, 'Well, it'll never get better than this! I've reached my peak.'"

"EAT IT" 1984

"It was pretty obvious back then that Michael Jackson was the biggest star in the universe. Everything revolved around him. 'Eat It' is not that clever a variation on 'Beat It.' It's probably the most obvious pun. If YouTube had existed in 1984, there would have been a million 'Eat It' parodies. [But] it really was a bona fide hit—number one in Australia, number 12 in the States. If it hadn't been for Michael Jackson, I don't know that I would have a career to this day, because getting permission from him in 1984 opened a whole lot of doors for me. Prior to that, we were getting a lot of resistance from people who were like, 'I don't know about this "Weird Al" guy.' But after we were able to tell them, 'Michael Jackson didn't seem to have a problem with it,' they were like, 'Well, sure! If it's okay with Michael, it certainly should be okay with me.' Up until [the 2006 Chamillionaire parody] 'White & Nerdy,' that was my biggest hit. And it really put me on the map after the 'Eat It' video went into heavy rotation on MTV, to the point where I was continually stopped on the street and pointed at as the 'Eat It' guy. I had two videos on prior to 'Eat It'—'Ricky' and 'I Love Rocky Road.' Both of them got rotation, mostly because MTV needed videos. They weren't anything terribly special or funny, but MTV had a bit of a problem in that they decided in 1981 to start a 24-hour music-video channel and there weren't a lot of music videos around. They were going, 'Gee, I wish somebody would make some videos!' So anybody who submitted videos to them, they were happy to put them in the pipeline. I got a lot of early airplay even though I maybe didn't deserve to back then."

"FAT" 1988

"I would say I was friendly with Michael, but I wouldn't say we were close or anything like that. I had met him maybe two times. I had never gone bowling with him or anything. He was always very sweet and supportive. He allowed me to do both 'Eat It' and 'Fat,' and he let me use his subway set when we shot the 'Fat' video. That was a lot of effort for the special-effects people. It was old-school. This was 1988, and the shot where my face literally expands—these days that would be an easy CGI job. But back then, they had to glue these latex bladders onto my cheeks with tubes running down my back and through my pant legs, and there were two special-effects artists literally blowing through tubes by my feet to inflate my face. It worked and it was effective. In fact, and this isn't available anywhere as a deleted scene, on the take that we used, I had them blow up my face until my face literally exploded. I don't know if you've ever had your face explode, but it's quite a feeling."



"GENIUS IN FRANCE" 2003

"I put this at the end of an album because it's a long song, but it was a real labor of love. It was obviously meant to sound like early- to mid-'70s [Frank] Zappa. I think having [his son] Dweezil Zappa play the opening guitar lick adds a little more authenticity to it. If you add up all the time I spent on that one song, it's probably two or three months out of my life. Zappa is one of my all-time heroes, so there was this extra pressure—you don't want to mess up. My Mount Rushmore of inspirations would probably be Stan Freberg, Spike Jones, Tom Lehrer, and Allan Sherman, but Zappa is way up there too. I heard the *Apostrophe* album when it came out in the early '70s, and that was a huge inspiration to me."

"SMELLS LIKE NIRVANA" 1992

"I was a big fan of Nirvana's, and they were one of those bands where I watched their videos on MTV and thought, 'I would love to do these guys, but they'll never be popular enough to parody.' I never thought in a million years they'd be the defining act of the decade. I was thrilled when they hit number one because that meant I could do a Nirvana parody. That was a thrill for me, and it's still one of my favorite songs to do live. I loved the whole grunge and indie movement of the '90s. I kind of wish we'd go back in that direction."

"AMISH PARADISE" 1996

"That was one of my favorite videos, and still is to this day. My mom and my dad are in it, and some uncles and aunts, playing Amish people. They're cheaper than extras. And Florence Henderson! I had to make the creative call: Do I want Michelle Pfeiffer, or do I get Florence Henderson? You gotta go with the Flo, as they say. Coolio contends he never gave permission [for his hit 'Gangsta's Paradise']; my record label contends that he did. But I ran into him a couple of years ago at a trade show, and we hugged it out. They made such a big deal about that in my *Behind the Music* special, because there's not a whole lot else to talk about. There's just not a lot of conflict in my life. I think I was a disappointment for them, because they had this arc [on the show] where they went, '...And then things went horribly wrong.' That just never happened. I think my joke about it was that my fourth album didn't sell as well as my third, so I had to buy the medium-size Jacuzzi."

"TRAPPED IN THE DRIVE-THRU" 2006

"'Trapped in the Closet' was already so far out in left field that a parody seems redundant, so I made it as banal as possible. I took this wild story and made it about a couple trying to figure out where to go to dinner and ended up at the drive-through. It was this highly dramatic 10-minute song basically about nothing. I haven't gotten any direct feedback from R. Kelly, but I know that he obviously approved it. In fact, I found out that because it was so long, he was entitled to an additional payment, but he waived it. He was nice enough to lower his rate on it so I could add another song to my album."

"THE SAGA BEGINS" 1999

"The comic Brian Posehn has a whole bit in his act where he talks about playing my stuff for his kids but he won't play them Michael Jackson, so years later they'll be in college and hear Michael Jackson and think, 'This guy's totally ripping off "Weird Al"!' A lot of people who aren't maybe that tapped into pop culture, they learn about pop music from my albums in a reverse way. My albums are sort of like time capsules of all the biggest hits from the last couple of years. Like when I did my *Star Wars* song, 'The Saga Begins,' in 1999, which was a parody of Don McLean's 'American Pie.' Most kids of the Radio Disney age aren't familiar with a hit from 1971. They just think, 'Oh, Al's got this song about *Star Wars*.' What happened was the next year, after my song came out, Madonna did, like, a disco cover version of 'American Pie,' and all these kids were going, 'How come Madonna is doing an unfunny version of a "Weird Al" song? That's bizarre!' "

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Movies

Roger Ebert in 1984

Life Itself

DIRECTED BY *Steve James*
R, 1 HR., 58 MINS.
By Chris Nashawaty

AT THE BEGINNING of the enchanting and inspiring new documentary *Life Itself*, we hear Roger Ebert giving a speech. "For me, the movies are like a machine that generates empathy," he says. "It lets you understand a little bit more about different hopes, aspirations, dreams, and fears. It helps us identify with the people who are sharing this journey with us." That's a beautiful summation not only of the power of movies but also of a life lived through them.

Ebert was more than just an excitable heavyset guy in tweedy sports coats and owlish glasses who had a thumb that, depending on its north or south trajectory, could make or break a movie. He was a plain-speaking proselytizer of film devoid of pretension, a Pulitzer Prize-

KEVIN HORAN

winning newspaperman who bled printer's ink, and a loving husband. Now, a little over a year after his death from cancer, that man, in all of his complexity, comes alive again in Steve James' bittersweet tribute to the most famous critic in America. James, the filmmaker best known for 1994's *Hoop Dreams* (which Ebert loved), is a Chicago guy. And some of the funniest and most insightful moments in his movie are those shared by Ebert's old *Sun-Times* colleagues and Windy City barstool chums as they swap Johnnie Walker tales about their dear departed friend. They paint an unvarnished portrait of a rascally dive-bar raconteur who had an ego as outsize as his appetites, along with a deep well of compassion that carried him through the difficult final years of his life. That illness isn't sugarcoated in *Life Itself*. James' camera gets excruciatingly close to Ebert as he undergoes torturous medical procedures, with nurses suctioning the fluid from a hole in his throat. With his jaw surgically removed and his lower lip hanging like a deflated balloon, Ebert winces in pain before giving his nurse his signature thumbs-up. His heroic grace right up until the end, with his indomitably sunny wife, Chaz, by his side, is astonishing.

Like a lot of you reading this, I imagine, I always felt a powerful long-distance connection to Ebert. (I met him several times on the festival circuit over the years but wasn't lucky enough to call him a friend.) As a kid, I watched him and his on-air sparring partner Gene Siskel act out their love-hate Laurel and Hardy routine on a small black-and-white television in my bedroom. I hung on every opinion, insight, and insult lobbed across the aisle. On *Sneak Previews* (and later *At the Movies*), Ebert brought the cinema to life. His obsessive passion opened my eyes to exotic-sounding European art films and under-the-radar documentaries whose titles I would scribble down and bring to the local mom-and-pop video store. Even if you didn't agree with him (sometimes *especially* if you didn't agree with him), his impossible-to-fake enthusiasm was contagious. He called 'em like he saw 'em. It was easy for people to dismiss Ebert for reducing works of art with a simple thumbs-up, thumbs-down verdict, like a Roman emperor deciding the fate of a fallen gladiator. But anyone who ever took the time to read his reviews in print (particularly the pans—the man could carve up a turkey with Ginsu precision) knew that he was more complex than the cartoon he played on TV.

Sitting in the dark watching movies for a living can be a solitary existence. And maybe that's why Ebert didn't shy away from the spotlight. He wrote more than a dozen books, put up reams of blog posts, and made countless appearances on Johnny Carson's couch. But even for a man who lived as publicly as he did, the Ebert in *Life Itself* is full of revelations. Some may be surprised to learn that in the late '60s he wrote the screenplay for *Beyond the Valley of the Dolls* for D-cup-adoring auteur Russ Meyer. Or that he was an alcoholic (he met Chaz in AA—something she reveals for the first time in the film). Although *Life Itself* traces Ebert's amazing career from the neighborhood newsletter he published as a kid through the 300 reviews he managed to file the year before he passed away, the film is really a love story—his love of words, of movies, and of Chaz. In the end, cancer may have cruelly taken Roger Ebert's voice, but it couldn't silence his greatest gift: his ability to speak to his audience directly, honestly, and with empathy. Thumbs up. *(Also available on iTunes and VOD)* **A**

Gene Siskel and Ebert in 1991

SISKEL AND EBERT: GLOBE PHOTOS/ZUMAPRESS.COM; *BEGIN AGAIN*: ANDREW SCHWARTZ

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	KAREN DURBIN *Elle*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	WESLEY MORRIS *Grantland.com*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	JOSHUA ROTHKOPF *New Old New York*	BETSY SHARKEY *Los Angeles Times*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
22 JUMP STREET	A-	—	—	B+	B-	B	B+	—	B+	B-	B+	B
↑ BEGIN AGAIN	B-	B	B	B	C-	B+	—	B	—	B-	A	B-
THE FAULT IN OUR STARS	B	B+	A-	B-	C+	B+	B	B+	B	B	B+	B
HOW TO TRAIN YOUR DRAGON 2	—	—	A	B	B+	B+	A-	—	A	B	B+	B+
JERSEY BOYS	C	—	C	B	C+	C+	—	—	C	B-	B	C+
MALEFICENT	—	B	B+	B	B	C+	B	B-	B-	B-	B	B
OBVIOUS CHILD	B+	—	B	B	C+	—	—	B-	B+	A-	—	B
SNOWPIERCER	A-	—	—	B	A	A-	B+	A+	A-	A	B+	A-
THINK LIKE A MAN TOO	—	—	—	C+	D	C	—	—	D+	C-	B+	C-
TRANSFORMERS: AGE OF...	—	—	—	D	C	—	—	B-	C	D+	B+	C-

EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

Roger Ebert's Favorite Movies

BINGE!

He spent 46 years at the *Chicago Sun-Times*, where he won a Pulitzer Prize and became the most celebrated film critic in America. Every year until his death in 2013, he chose a No. 1 movie. Here they all are. —JOE McGOVERN

YEAR	MOVIE	DIRECTOR	CAST	WHY EBERT LOVED IT
1967	**Bonnie and Clyde**	Arthur Penn	*Warren Beatty, Faye Dunaway*	"A milestone in the history of American movies, a work of truth and brilliance. It is also pitilessly cruel, filled with sympathy, nauseating, funny, heartbreaking, and astonishingly beautiful."
1968	**The Battle of Algiers**	Gillo Pontecorvo	*Brahim Hadjadj, Jean Martin*	"It may be a deeper film experience than many audiences can withstand: too cynical, too true, too cruel and too heartbreaking."
1969	**Z**	Costa-Gavras	*Yves Montand, Jean-Louis Trintignant*	"It is no more about Greece than *The Battle of Algiers* was about Algeria. It is a film of our time. It is about how even moral victories are corrupted. It will make you weep and will make you angry. It will tear your guts out."
1970	**Five Easy Pieces**	Bob Rafelson	*Jack Nicholson, Karen Black*	"The movie is joyously alive to the road life of its hero. We follow him through bars and bowling alleys, motels and mobile homes, and we find him rebelling against lower-middle-class values even as he embraces them."
1971	**The Last Picture Show**	Peter Bogdanovich	*Timothy Bottoms, Jeff Bridges*	"*The Last Picture Show* has been described as an evocation of the classic Hollywood narrative film. It is more than that; it is a belated entry in that age—the best film of 1951, you might say."
1972	**The Godfather**	Francis Ford Coppola	*Marlon Brando, Al Pacino*	"It is significant that the first shot is inside a dark, shuttered room. The story views the Mafia from the inside. That is its secret, its charm, its spell."
1973	**Cries and Whispers**	Ingmar Bergman	*Harriet Andersson, Kari Sylwan*	"Envelops us in a red membrane of passion and fear. We slip lower in our seats, feeling claustrophobia and sexual disquiet, realizing that we have been surrounded by the vision of a filmmaker who has absolute mastery of his art."
1974	**Scenes From a Marriage**	Ingmar Bergman	*Liv Ullmann, Erland Josephson*	"In this almost heartbreaking masterpiece, Bergman has dealt with his fear that all men are, indeed, islands. The film took him four months to make, he has said, but a lifetime to experience."
1975	**Nashville**	Robert Altman	*Ned Beatty, Lily Tomlin*	"The most complete expression yet of not only the genius but also the humanity of Altman, who sees people with his camera in such a way as to enlarge our own experience. Sure, it's only a movie. But after I saw it I felt more alive..."
1976	**Small Change**	François Truffaut	*Jean-François Stévenin, Virginie Thévent*	"Truffaut recreates childhood, and yet he sees it objectively, too: He remembers not only the funny moments but the painful ones."
1977	**3 Women**	Robert Altman	*Shelley Duvall, Sissy Spacek*	"To act in a story like this must be a great deal more difficult than performing straightforward narrative, but Spacek and Duvall go through their changes so well that it's eerie, and unforgettable. So is the film."
1978	**An Unmarried Woman**	Paul Mazursky	*Jill Clayburgh, Alan Bates*	"We have to believe at every moment that life itself is being considered here. But the movie has to be funny, too. I've been reviewing movies without ever feeling the need to use dumb lines like 'You'll laugh, you'll cry.' But I did cry, and I did laugh."
1979	**Apocalypse Now**	Francis Ford Coppola	*Martin Sheen, Marlon Brando*	"Years and years from now, when Coppola's budget and his problems have long been forgotten, *Apocalypse Now* will still stand, I think, as a grand and grave and insanely inspired gesture of filmmaking."
1980	**The Black Stallion**	Carroll Ballard	*Kelly Reno, Mickey Rooney*	"The first hour of this movie belongs among the great filmgoing experiences. It is described as an epic, and earns the description."
1981	**My Dinner With Andre**	Louis Malle	*Andre Gregory, Wallace Shawn*	"We find ourselves visualizing what Gregory describes, until this film is as filled with visual images as a radio play—more filled, perhaps, than a conventional feature film."
1982	**Sophie's Choice**	Alan J. Pakula	*Meryl Streep, Kevin Kline*	"There is hardly an emotion that Streep doesn't touch in this movie, and yet we're never aware of her straining. This is one of the most astonishing and yet one of the most unaffected and natural performances I can imagine."
1983	**The Right Stuff**	Philip Kaufman	*Sam Shepard, Scott Glenn*	"*The Right Stuff* joins a short list of recent American movies that have an ambitious reach through time and subject matter, that spend freely for locations or special effects, but that consider each scene as intently as an art film."
1984	**Amadeus**	Milos Forman	*Tom Hulce, F. Murray Abraham*	"This movie is nothing like the dreary educational portraits we're used to seeing about the Great Composers. This is Mozart as an eighteenth-century Bruce Springsteen, and yet (here is the genius of the movie) there is nothing cheap or unworthy about the approach."
1985	**The Color Purple**	Steven Spielberg	*Whoopi Goldberg, Oprah Winfrey*	"A great, warm, hard, unforgiving, triumphant movie, and there is not a scene that does not shine with the love of the people who made it."
1986	**Platoon**	Oliver Stone	*Charlie Sheen, Tom Berenger*	"Here is a movie that regards combat from ground level, from the infantryman's point of view, and it does not make war look like fun."
1987	**House of Games**	David Mamet	*Lindsay Crouse, Joe Mantegna*	"I have seen so many films that were sleepwalking through the debris of old plots and second-hand ideas that it was a constant pleasure to watch *House of Games*."

This is the first of seven foreign films on the list

Ebert was a Spielberg fan: The director is on here three times

1988	**Mississippi Burning**	Alan Parker	*Gene Hackman, Willem Dafoe*	"This is the best American crime movie in years—it is an important statement about a time and a condition that should not be forgotten."
1989	**Do the Right Thing**	Spike Lee	*Danny Aiello, Rosie Perez*	"It comes closer to reflecting the current state of race relations in America than any other movie of our time."
1990	**GoodFellas**	Martin Scorsese	*Ray Liotta, Robert De Niro*	"Most films, even great ones, evaporate like mist once you've returned to the real world; they leave memories behind, but their reality fades fairly quickly. Not this film, which shows America's finest filmmaker at the peak of his form."
1991	**JFK**	Oliver Stone	*Kevin Costner, Gary Oldman*	"The facts, such as they are, will continue to be elusive and debatable. *JFK* is a brilliant reflection of our unease and paranoia, our restless dissatisfaction. On that level, it is completely factual."
1992	**Malcolm X**	Spike Lee	*Denzel Washington, Angela Bassett*	"Lee is not interested in congratulating the black people in his audience, or condemning the white ones. He puts human beings on the screen, and asks his audience to walk a little while in their shoes."
1993	**Schindler's List**	Steven Spielberg	*Liam Neeson, Ralph Fiennes*	"The movie is 184 minutes long, and like all great movies, it seems too short."
1994	**Hoop Dreams**	Steve James	*William Gates, Arthur Agee*	"It takes us, shakes us, and makes us think in new ways about the world around us. It gives us the impression of having touched life itself."
1995	**Leaving Las Vegas**	Mike Figgis	*Nicolas Cage, Elisabeth Shue*	"If there are two unplayable roles in the stock repertory, they are the drunk and the whore with a heart of gold. Cage and Shue make these clichés into unforgettable people."
1996	**Fargo**	Joel Coen	*Frances McDormand, William H. Macy*	"It rotates its story through satire, comedy, suspense and violence, until it emerges as one of the best films I've ever seen."
1997	**Eve's Bayou**	Kasi Lemmons	*Samuel L. Jackson, Jurnee Smollett*	"If it is not nominated for Academy Awards, then the Academy is not paying attention. For the viewer, it is a reminder that sometimes films can venture into the realms of poetry and dreams."
1998	**Dark City**	Alex Proyas	*Rufus Sewell, Kiefer Sutherland*	"A great visionary achievement, a film so original and exciting, it stirred my imagination like *Metropolis* and *2001: A Space Odyssey*."
1999	**Being John Malkovich**	Spike Jonze	*John Cusack, Catherine Keener*	"So endlessly inventive that I started grinning at the way it kept devising new ways to surprise me. Most movies top-load their bright ideas in the first half hour; this feature is a continuing cascade."
2000	**Almost Famous**	Cameron Crowe	*Billy Crudup, Kate Hudson*	"Oh, what a lovely film. I was almost hugging myself while I watched it."
2001	**Monster's Ball**	Marc Forster	*Billy Bob Thornton, Halle Berry*	"What a shock to find these characters freed from the conventions of political correctness, and allowed to be who they are: weak, flawed, needful, with good hearts tested by lifetimes of compromise."
2002	**Minority Report**	Steven Spielberg	*Tom Cruise, Colin Farrell*	"The movie turns out to be eerily prescient, using the term 'pre-crime' to describe stopping crimes before they happen; how could Spielberg have known the government would be using the same term this summer?"
2003	**Monster**	Patty Jenkins	*Charlize Theron, Christina Ricci*	"What Charlize Theron achieves isn't a performance but an embodiment. This is one of the greatest performances in the history of the cinema."
2004	**Million Dollar Baby**	Clint Eastwood	*Hilary Swank, Morgan Freeman*	"How deep it goes, what emotional power it contains, I cannot suggest in this review, because I will not spoil the experience of following this story into the deepest secrets of life and death."
2005	**Crash**	Paul Haggis	*Don Cheadle, Sandra Bullock*	"Not many films have the possibility of making their viewers better people; anyone seeing *Crash* is likely to leave with a little more sympathy for people not like themselves."
2006	**Pan's Labyrinth**	Guillermo del Toro	*Ariadna Gil, Sergi López*	"One of the greatest of all fantasy films, even though it is anchored so firmly in the reality of war."
2007	**Juno**	Jason Reitman	*Ellen Page, Michael Cera*	"It begins with the pacing of a screwball comedy and ends as a portrait of characters we have come to love. The film has no wrong scenes and no extra scenes, and flows like running water."
2008	**Synecdoche, New York****	Charlie Kaufman	*Philip Seymour Hoffman, Samantha Morton*	"It is what goes on every day of our lives, made visual by the inspired set design, rooms on top of rooms...with the protagonist trying to satisfy, or direct, or obey or evade, or learn from, or receive solace from, the people in all of the rooms."
2009	**The Hurt Locker****	Kathryn Bigelow	*Jeremy Renner, Anthony Mackie*	"Bigelow builds with classical tools. She evokes suspense, dread, identification. The film is a triumph of theme and execution, and very nearly flawless."
2010	**The Social Network**	David Fincher	*Jesse Eisenberg, Andrew Garfield*	"Has the rare quality of being not only as smart as its brilliant hero, but in the same way. It is cocksure, impatient, cold, exciting and instinctively perceptive."
2011	**A Separation**	Asghar Farhadi	*Peyman Moaadi, Leila Hatami*	"It is specifically Iranian, but I believe the more specific a film is about human experience, the more universal it is."
2012	**Argo**	Ben Affleck	*Ben Affleck, Bryan Cranston*	"Who in their right mind would believe a space opera was being filmed in Iran during the hostage crisis? Just about everyone, it turns out. Hooray for Hollywood."

McDormand has three major roles on this list—the most of any actor

Bigelow is one of three female directors represented here

*LIMITED RELEASE IN 1979 **EBERT LISTED HIS CHOICES IN THESE YEARS ALPHABETICALLY. BUT *SYNECDOCHE, NEW YORK* AND *THE HURT LOCKER* CLAIMED THE TOP TWO SPOTS ON HIS BEST OF THE DECADE LINEUP

Wrinkles

Also Playing

Bound by Flesh
NR, 1 HR., 30 MINS.
In the 1920s, Daisy and Violet Hilton were one of the most popular acts in vaudeville. They were charming and pretty, and could play a host of instruments. What really set them apart, though, was that they were conjoined twins, attached back-to-back. Leslie Zemeckis' documentary about their curious and ultimately sad lives is a fascinating snapshot of the era of nickel-a-peek circus sideshows. It's also an unexpectedly touching tale: Late in life when they were asked by a doctor if they wanted to be separated, they said they did not. *(Also available on VOD)* **B** *—Chris Nashawaty*

Earth to Echo

Earth to Echo
PG, 1 HR., 29 MINS.
Three boys from a Nevada suburb find a chirping chunk of space junk in this anemic entry in the WWSSD (What Would Steven Spielberg Do?) subgenre. The mildewed found-footage technique allows some tension to build from offscreen action, but also renders the knock-off John Williams score inexplicable. And incessant exclamations about the unbreakable bond of friendship are only interesting given that *Earth to Echo*'s original studio, Disney, was evidently not moved by all the loyalty hokum and pawned off the finished movie to the highest bidder. **C–** *—Joe McGovern*

Me and You
NR, 1 HR., 27 MINS.
Bernardo Bertolucci has made plenty of films that are decidedly not for children (*Last Tango in Paris*, for instance, or *The Dreamers*). But his latest could almost be considered YA. In this chamber drama, a teenage social misfit pretending to be on a ski trip hides from his parents in the basement of his apartment building. There, he crosses paths with his half sister, a heroin junkie using the space to detox. The movie is slight but observant and not nearly as maestrobatory as some of Bertolucci's other work. **B** *—Keith Staskiewicz*

Tea Falco in *Me and You*

Policeman
NR, 1 HR., 47 MINS.
The few Israeli films that find their way to U.S. theaters tend to focus on the ongoing war between Jews and Palestinians. Director Nadav Lapid's debut bucks expectations by showing us a threat from within. The slow-building import nicely captures the macho, band-of-brothers bond of one Israeli counter-terrorism unit before it's called in to rescue wedding guests taken hostage by Jewish leftists waging class war. But that's the only spark this otherwise chilly and remote film has to offer. **B–** *—Chris Nashawaty*

Wrinkles
NR, 1 HR., 20 MINS.
Directed by Ignacio Ferreras, a disciple of Sylvain Chomet (*The Triplets of Belleville*), and dubbed into English from Spanish, this animated gem tells a story of friendship in an old folks' home. Emilio (Martin Sheen) is dumped there by his son after one too many senior moments, while Miguel (George Coe), a white-haired Randle McMurphy, cuts deals and runs the joint. The animation artfully transitions between what is real and what the aging residents think is real. Rare is the "cartoon" that penetrates and even haunts; *Wrinkles* is not easily forgotten. *(Available on iTunes and VOD July 15)* **A–** *—Jeff Labrecque*

EW **MORE ON EW.COM** *Deliver Us From Evil* and *Tammy* (in theaters July 2) did not screen by our deadline, but you can find our reviews on EW.com

ME AND YOU: SEVERINE BRIGEOT

DVD&Streaming

What movies to own, rent, and stream this week **BY JOE McGOVERN**

Revenge, Unsweetened

The bold, bitter 1967 thriller *Point Blank*, starring Lee Marvin at his laconic best, comes to Blu-ray

Lee Marvin and Sharon Acker

LEE MARVIN POSSESSED a scowl that could cut steel. And nowhere in his career did that lethal stink eye get a harder workout than in **Point Blank** (1967, 1 hr., 32 mins., NR), John Boorman's impossibly artistic riff on the gangster genre, out now on Blu-ray in all its moody Panavision glory. Shot full of lead and left for dead before the opening credits, Walker (Marvin) broods through Los Angeles seeking revenge against a crime syndicate. Though the plot is boilerplate, the film's nonlinear, dreamlike style—all time lapses, flashbacks, and surreal color motifs—is intoxicating. Thugs die, but Walker never actually kills anybody himself, which gives credence to the idea that he's not real but a sort of avenging angel. It's an existential wrinkle that makes the movie ideal for repeat viewings.

The commentary track included on the **EXTRAS** is recycled from a 2005 DVD release, but it's almost as indelible as the film: an anecdote-rich symposium between Boorman and fellow game changer Steven Soderbergh, whose great noir *The Limey* inherited *Point Blank*'s DNA (see sidebar). They chat about Marvin's egoless generosity (the star ceded his final cut to the then-novice director) and how much anxiety that caused MGM brass ("They sent for a psychiatrist when they saw these rushes"). When Boorman makes the gentlemanly observation "This is a scene, incidentally, which has been often copied," Soderbergh replies, "Um, I'm one of the people who copied it." If only more filmmakers were prone to such inspired kleptomania. **A**

5 MORE YOU MIGHT ALSO LIKE

THE BIG HEAT
1953
A detective (Glenn Ford) fights bad guys, including Lee Marvin as a brute who tosses hot coffee in **Gloria Grahame**'s face.

THE VIRGIN SPRING
1960
Max von Sydow avenges his daughter's (**Birgitta Pettersson**) murder in a religious lament from Ingmar Bergman.

THE LIMEY
1999
A career criminal (**Terence Stamp**) hunts down his foes in Steven Soderbergh's splintery homage to *Point Blank*.

OLDBOY
2003
This ultraviolent South Korean epic centers on a man (**Choi Min-sik**) out for vengeance after being caged in a hotel room for 15 years.

MUNICH
2005
In Steven Spielberg's morally oily thriller, **Eric Bana** leads an Israeli hit squad planning payback for the 1972 Olympics terror attack.

POINT BLANK: MGM/KOBAL COLLECTION; THE BIG HEAT: COLUMBIA PICTURES/PHOTOFEST; THE VIRGIN SPRING: JANUS FILMS/PHOTOFEST; THE LIMEY: BOB MARSHAK; MUNICH: KAREN BALLARD

Corey Stoll

The Strain

Debuts July 13, 10 p.m.

FX

By Melissa Maerz

IF YOUR AVERAGE supernerd could wave her black cape over her television and magically create the world's geekiest vampire show, it might look something like *The Strain*. Created by Guillermo del Toro (*Hellboy*) and crime writer Chuck Hogan and executive-produced by Carlton Cuse (*Lost*), this darkly clever drama (adapted from del Toro and Hogan's graphic-novel trilogy) begins like an episode of *CSI: Transylvania*. A flight from Berlin to New York touches down with all but four passengers dead and a mysterious, coffinlike box in the cargo hold. Disease specialist Dr. Ephraim Goodweather (Corey Stoll) heads over to investigate, but pawnbroker and vampire hunter Abraham Setrakian (David Bradley) already knows what he'll find, and it's not some pale, romantic creature that sparkles in the

MICHAEL GIBSON/FX

moonlight. This particular parasite sucks the life out of humans like it's crushing a milk carton. Its serpentine "stinger" shoots worms into their veins, spurs the growth of new internal organs, and makes men's nether parts fall off. Hunting this beast, Abraham admits, "is not for everyone." Well, neither is this show.

Mostly that's a good thing. This is cult-classic, midnight-movie horror, designed in meticulous, mythology-respecting detail for comic-book readers and fangirls and -boys. And del Toro serves them well, with a deliciously sick sense of humor (watch for a creepy sequence set to Neil Diamond's "Sweet Caroline"), cool steampunk touches, and a smart origin story about an evil businessman (Jonathan Hyde) who's searching for eternal youth. There's a metaphor in there somewhere: del Toro and Hogan once wrote that the vampire myth endures because in a fast-moving digital age, "the promise of something everlasting...holds a special allure." But literary aspirations aren't *The Strain*'s thing. It doesn't need to ponder what's inside these characters' heads. It can just rip them open and show you.

Sean Astin, Mia Maestro, and Stoll

So it's a big disappointment when *The Strain* gets sentimental. Goodweather is embroiled in the gentlest custody battle ever waged over a tousle-haired kid. Plus, there's a running conceit about the power of love that might make you roll your eyes if you weren't already checking for worms in the sockets. If you're looking for heart, though, there's a great one here: At one point, a dead person's live cardiac matter feeds on Abraham's blood. As we said, the show isn't for everyone. But that special someone it *is* for? She's gonna love it. **B**

Will Ferrell and Greg Poehler

Welcome to Sweden

Debuts July 10, 9 p.m.

NBC

By Karen Valby

The title of Greg Poehler's new comedy *Welcome to Sweden*, about a New York accountant named Bruce who leaves his life behind to follow girlfriend Emma (played with sharp elegance by Swedish actress Josephine Bornebusch) to her homeland, is a risky one. Perhaps you're not particularly keen on visiting the Scandinavian country or watching a comedy where Emma's interactions with the wonderful Lena Olin, who plays her therapist mother, are largely subtitled? Get over it, Yanks. Exec-produced by Poehler's sister, Amy, and based on his own experience of moving to Sweden for love, the show is romantically old-fashioned—think the best *Mad About You* episodes—and delightfully weird (somehow celebrity cameos by the likes of Will Ferrell and Gene Simmons work).

Poehler (who surely will play Greg Kinnear's brother in a movie one day) makes a terrific fish out of water, struggling to hold his liquor with Emma's naked father and brother in a sauna, or pretending to be Canadian in his Swedish-language classes because of a new friend's anti-American sentiment. In an interview with a job agency, his caseworker says he may be able to help him "thanks to your good English." "Okay," says Bruce, "I think I speak a little bit better than just 'good' English." I'm sure great cultural norms are being affectionately skewered here—the series has already been picked up for a second season in Sweden—that went right over this viewer's head. But as the title suggests, the wit and heart of the show are available to all. **A–**

THE STRAIN: MICHAEL GIBSON/FX. WELCOME TO SWEDEN: DAVID EINAR/NBC

Max and Charlie Carver

My Brother, My Self

You may recognize identical twins Max and Charlie Carver from *Desperate Housewives*, but you'll gain a whole new appreciation for their playful brand of humor on the otherwise dark *The Leftovers*. We spoke with the 25-year-olds about the HBO series and their twinspirations. —RAY RAHMAN

Desperate Housewives was your breakout in 2008. Did you know at that point that acting would be your career?

Charlie Carver It changed where we saw our futures going, but we were still students. We still both lived off campus by our university!

Max Carver I had bedbugs! I was still the pledge president of my fraternity.

Charlie We were so lucky with *Desperate Housewives*. Working with Felicity Huffman! She's so humble and has such a history in this business. To have her as kind of a role model or a mother—both in the story, but also on set, kind of...

Max She shaped us up.

Which was the crazier filming experience: _Desperate Housewives_ or _Teen Wolf_?

Max The thing you have to remember about *Teen Wolf* is that one moment you're running across campus, like, ripping off your claws—and then someone's just getting wolf makeup put on nearby. Like, "Oh, hey, how're you doin'?" to somebody in blue face paint.

Charlie [Our characters] were such little goobers on *Housewives*. We were dumb! [*Laughs*] And so when *Teen Wolf* came along, it was like, "Really? You want us to be action heroes? Yeah, I'll do my own stunts!"

The Leftovers

What drew you to _The Leftovers_?

Charlie I'd read the book right when it came out and fell in love with it. I completely forgot that there were twins in it until I found out there was a pilot for HBO. And the first audition we went in, we'd been wrapping the finale of *Teen Wolf*, which was all-night shoots.

Max So we went in early in the morning. Yeah, I blew that one. Charlie looked at me after that and was like, "Max! You blew that for me!" But then they brought us back.

Tell me about auditioning for roles as twins. Is there a separate system?

Charlie Yeah, there's a community.

Max There's just five sets of twins and we just talk to each other every day. [*Laughs*] Nah, it's the same thing.

Charlie When we go in for casting as twins, we want to show that we can do either part. What's so great about the jobs that we've had is that from the beginning, but especially as the shows continue, they really start to differentiate us. Because we really are so different.

Does it annoy you when twin roles go to non-twin actors, like Armie Hammer in _The Social Network_?

Charlie No, it's just scary. [*Laughs*] The day they start using robots for actors is going to be a scary day for everyone. We went in for that, right?

Max We did.

Charlie But we looked, like, 15 and weighed 120 pounds.

Max They were like, "Uh, yeah, you're supposed to be 6' 4" and Olympic rowers." And we were like, "Umm..."

What kinds of projects do you see yourselves doing in the future?

Max When we finally look like we've hit puberty, there's some twin stuff out there we want. I've been reading *I Know This Much Is True* by Wally Lamb, and I just go, "Wow." It's an incredibly beautiful look at the relationship between two brothers. And you know, we're twins, but first and foremost we're brothers.

THE CARVERS: ALEK AND STEPH; THE LEFTOVERS: PAUL SCHIRALDI/HBO

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Is This Man TV's Next Big Chef-lebrity?

With five shows in the works, including MTV's *Snack-Off* (debuting July 10 at 10:30 p.m.), prepare to see Eddie Huang dishing all over your dial. —STEPHAN LEE

Chef Eddie Huang has been an esteemed guest judge on *Top Chef*—which he calls "the gold standard" of food television—yet he jumped at the chance to poke fun at foodie culture by hosting the new MTV cooking series *Snack-Off*, featuring chef Jason Quinn, supermodel Chrissy Teigen, and comedian Yassir Lester judging amateur chefs who fumble through "snack-inspired" challenges. Huang, 32, relates to the show's irreverent, laid-back philosophy about food. "We eat three times a day, and if we're lucky, we poop twice," he says. "That's kind of what *Snack-Off* is all about.... It's funny to bring cooking down to earth and laugh at ourselves a bit."

Huang can't help but be cheerful given his dizzying list of projects, which includes five TV shows in various stages of development. After all, only a few years ago, his biggest claim to fame was Baohaus, a hole-in-the-wall pork bun restaurant in Manhattan. "My parents can't understand it," says Huang. "They're like, 'You have a restaurant, then you wrote a book that doesn't have to do with food, then you have this food travel show where you don't cook on it, and then you do this food competition that makes fun of food, and then you went and did an ABC sitcom. Don't you think your fans are confused?'"

That ABC sitcom is *Fresh Off the Boat* (based on his 2013 memoir of the same name), which debuts midseason and will be the first network comedy about an Asian-American family since Margaret Cho's short-lived *All-American Girl* in 1994. "People are treating it like this Holy Grail Asian-American show, and I welcome that," he says. But Huang sees a show like *Snack-Off* as an equally essential part of his unlikely TV empire. "It's a way to show people that to be an Asian-American on TV, you don't have to be a philosopher or a world traveler or a best-selling writer. You can be a jackass parodying food television!"

THE REJECT PILE

Scooping *SNL*

Ben & Jerry's is kicking off summer with two new *Saturday Night Live*-themed treats: Gilly's Catastrophic Crunch and Lazy Sunday. EW has uncovered six more flavors inspired by the sketch show that didn't make it out of the test kitchen. —DAN SNIERSON

Frozen Unfrozen Caveman Lawyer
This concept of a "spoon" confuses and frightens him, but his ice cream is fun for all ages. (Stone! Bronze! Modern!)

The Ambiguously Sorbet Duo
Are they sorbet? Are they sherbet? Are they frozen yogurt? Pick a side, boys.

The Swirl You Wish You Hadn't Started Eating at the Party
You think it's inappropriate for chocolate and vanilla to intermingle? You need to open your mind. Like, 100 million cows die every day because of your ignorance...

Bloody Mary Katherine Gallagher
Made with real tomato juice squeezed in her armpits.

Vanessa Bayer Aspirin Brittle
Because Jacob the Heath Bar Mitzvah Boy turned out to be lactose intolerant.

Drunk Chunkle
So I wasn't made at Whole Sprouts Banana Republic Farms. So I don't contain what the FDA calls "food." So I taste like a whiskey-soaked, tobacco-stained, vomit-covered Christmas sweater...

HUANG: MELISSA HOM; ICE CREAM ILLUSTRATION BY JEF CASTRO; BOBBY MOYNIHAN: DANA EDELSON/NBC; CIGARETTE: GETTY IMAGES

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK

Demian Bichir

The Bridge

WEDNESDAY, JULY 9 | 10–11:15PM | FX

SEASON PREMIERE While season 1 of FX's atmospheric detective yarn focused on the search for one killer, the series will now shift to a broader look at the Mexican-American border. "I really, really wanted to tell a story about this world," exec producer Elwood Reid says of the more epic scope. Season 2 begins with Marco (Demian Bichir) coping with his son's death and his separation from his wife, and Sonya (Diane Kruger) fosters an interesting relationship with the brother of her sister's killer. "They have this weird affair, and that has its own dark secret that kind of accelerates as the season goes on," Reid teases. Speaking of dark, Franka Potente (*Run Lola Run*) joins the show as Eleanor, an excommunicated Mennonite–turned–drug dealer's accountant—and her performance is utterly terrifying. Reid agrees: "She really takes ahold of the whole series." —*Tim Stack*

MONDAY JULY 7

Mary McDonnell, Rima Rajan, and Jon Tenney

9–10PM
Major Crimes
TNT
A man has been "completely murdered" in a hotel room, and it looks like the crime may be tied to a high-powered Indian diplomat's daughter. I know this because *Major Crimes* literally told me: The case is recounted by Rusty (Graham Patrick Martin) to his therapist, and we're forced to wait for them to make connections long after we've already figured stuff out and moved on to checking Twitter. Yet the story does have a nice, well, closer: After Captain Raydor (Mary McDonnell) solves the case, Rusty feels encouraged to tie up an emotional loose end, making what came before almost worth it. **B**

9–10:15PM
Dangerous Acts Starring the Unstable Elements of Belarus
HBO
Call them the Pussy Riot of Belarus: The doc highlights a theater troupe daring to challenge art censorship in Europe's last dictatorship.

SEASON PREMIERE
10–11PM
Ice Road Truckers
History
The crew battles the polar vortex to traverse what's been called "the longest seasonal winter road in the world." (Story by George R.R. Martin?)

10–11PM
Ladies of London
Bravo
Juliet can't handle Marissa's new British citizenship. And don't even get the Dowager Countess started!

Ron Shirley

10–10:30PM
Lizard Lick Towing
truTV
It's mostly dull, but the episode does have one high-stakes thrill worthy of a Matt Damon caper: Ron tries to yank a car from a dude's home—*while* the dude's home. He makes opening a garage seem as tense as disabling a bomb, and for a second, you'll forget you're watching something called *Lizard Lick Towing*. **B–**

THE BRIDGE: BYRON COHEN/FX; MAJOR CRIMES: BEN KALLER; LIZARD LICK TOWING: JOHN NOWAK/TRUTV

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY JULY 8

Kathryn Prescott and Alex Saxon

10PM–MIDNIGHT
Finding Carter
MTV

SERIES DEBUT

MTV's new scripted series mines drama from a simple premise: Carter Stevens (Kathryn Prescott) has just learned that she was kidnapped as a toddler and raised by her abductor (Milena Govich). It's appealingly earnest, and not just because it echoes the irony-free 1990 novel *The Face on the Milk Carton*. The cast looks like real teens rather than regulation CW hotties, and unlike fellow MTV shows *Awkward* and *Faking It*, the dialogue isn't too self-consciously hip. While the plot may sound Lifetime-movie ready, the tone and Prescott's performance keep things grounded. Even the post-adolescent set may get sucked in. **B+** *—Hillary Busis*

SERIES DEBUT
9–10PM
Married at First Sight
FYI
The new network weds strangers based on "scientific" data. "I volunteer as tribute!" shouts Juan Pablo.

SERIES DEBUT
10–11PM
Restaurant Startup
CNBC
Contestants sell concepts to investors, à la *Shark Tank*. Winner gets possible funding; loser remains Guy Fieri.

Premortem

10–11PM
Inside the Walking Dead
AMC
The special offers a rare look at the show's production secrets. You think Daryl's hair does that by itself?

WEDNESDAY JULY 9

Danielle Vega

SEASON PREMIERE
STREAMING
East Los High
Hulu
Hulu's all-Latino teen series ups the angst with a new set of high schoolers, while former students Ceci and Jacob return to impart life lessons. Ignore those, and focus on the show's soapy strengths: dance-team drama, questions of sexuality, and even a kidnapping. Also, it has a great theme song. **B**
—Jackson McHenry

8–8:30PM
Young and Hungry
ABC Family
Exec producer Ashley Tisdale guests as a bossy magazine editor. *Pfft*, I niver let my editers boss mee arownd.

8–9:30PM
iHeartRadio Ultimate Pool Party
The CW
Jennifer Lopez, Tiësto, and Iggy Azalea perform in Miami for a crowd that, upon closer inspection, is actually just a vat of hair gel with limbs.

SERIES DEBUT
9–10PM
Extant
CBS
Halle Berry gets pregnant in space—the same place George Clooney was seen exactly nine months ago...

10–11PM
Taxi Brooklyn
NBC
Hey, it's cheaper than Fox's *Uber Manhattan*.

THURSDAY JULY 10

8–9PM
Black Box
ABC
Dr. Morely takes on a patient who thinks he's dead. "It looks like you're having symptoms of...ABC's *Resurrection*," Morely says, slyly winking at the camera.

8–9PM
Defiance
Syfy
Pottinger's caravan gets ambushed in the badlands. That's the stuff between New York and L.A., right?

8–9PM
Hollywood Game Night
NBC
Guests include Martha Stewart, Margaret Cho, and Mena Suvari. Oh, to be a fly on a wall at that after-party...

9–10PM
Gang Related
Fox
The updated three-strikes rule creates a headache for the task force. It's also been a headache for the Mets. Hey-o!

Azura Skye, Kacey Rohl, and Andrea Martin

9:30–10PM
Working the Engels
NBC

SERIES DEBUT

Network comedies still have to go through the antiquated process of meddling and nitpicking that turns many a singular vision into an unwatchable shell of itself. So it's possible that this dysfunctional-family sitcom set at a law firm was a unique, brilliantly funny work of art in a past life. As is, though, it's aggressively forgettable summer fodder with a scary absence of originality or voice. The actors, especially charismatic *Hannibal* vet Kacey Rohl, try hard, but their sweat is wasted on jokes as lifeless as the patriarch whose death provides the catalyst for *Engels*' tepid high jinks. **C–** *—Kyle Anderson*

9–10PM
The Sixties
CNN
This week revisits the British Invasion. Man, these baby boomers just will not let it be already.

SEASON PREMIERE
10–10:30PM
Ridiculousness
MTV
Rob Dyrdek returns as the poor bro's Tosh.

SERIES DEBUT
10–11PM
Leah Remini: It's All Relative
TLC
The former *King of Queens* actress and her family star on a reality series. Let this be a warning to any other celebs thinking of defying the Scientologists.

10–11PM
Last Comic Standing
NBC
Mentor Wanda Sykes takes the comics to *The Ellen DeGeneres Show*. Says Ellen, "Oh, I used to be a comedian!"

Judges Chrissy Teigen and Jason Quinn

SERIES DEBUT
10:30–11:30PM
Snack-Off
MTV
MTV salutes the most important meal of the day—snack—with this amusing trifle of a competition hosted by chef Eddie Huang. Contestants craft treats out of lowbrow foodstuffs (uhhh... Ghetto Jerky Spread?), and the judges warily sample them while offering such critiques as "It's nothing that I'm, like, proud to enjoy, by any means." **B–** *—Dan Snierson*

FINDING CARTER: SETH URDANK; INSIDE THE WALKING DEAD: GENE PAGE/AMC; EAST LOS HIGH: HULU; WORKING THE ENGELS: STEVE WILKIE/NBC; SNACK-OFF: MTV

FRIDAY JULY 11

9–10PM
Cold Justice
TNT
The team heads to Columbus, Ga., to solve the murder of a popular mechanic. Georgia: where people like their mechanics.

9–11PM
5 States of Fear
Chiller
A collection of short films based on common human fears, including mutilation, separation, and gluten.

10–10:30PM
Donut Showdown
Cooking
It's fun, though there are some holes in the plot.

SERIES DEBUT
10–11PM
The Almighty Johnsons
Syfy
This imported New Zealand dramedy centers on four brothers who inherit the powers of Norse gods. Unfortunately, Natalie Portmans aren't included.

Famke Janssen

STREAMING
Hemlock Grove
Netflix

SEASON PREMIERE

Bloody and not too brainy, the horror series might've been Netflix's biggest critical flop when it debuted. So new showrunner Charles H. Eglee has promised more character development. In season 2, Peter's mom (Lili Taylor) goes to prison, forcing Peter (Landon Liboiron) to get a job. Roman (Bill Skarsgård), who has issues with his own mother (Famke Janssen), must deal with his baby. And there's also a new girl in town (Madeline Brewer) for the guys to fight over. The gore is inventive, but after the billionth bloodbath, there are still as many narrative loose ends as ever. When the story doesn't hold, even the jugular geysers feel boring. C —*Melissa Maerz*

SATURDAY JULY 12

SEASON PREMIERE
8–8:30PM
Bad Dog!
Animal Planet
A dog finds a way to disable his owners' spy camera. Now he can eat all the homework he wants!

SEASON FINALE
8–9PM
The Artful Detective
Ovation
It's Christmastime, but Detective Murdoch still has a lot of work to do. Those zeppelin thieves won't catch themselves!

8–10PM
Presumed Dead in Paradise
Lifetime
A woman who nearly drowned thinks her stepmom is up to something. Or, the woman can't swim.

9–10PM
Power
Starz
Tommy is told to stop dating an employee. Wait, drug dealers report to HR too?

9–10PM
The Assets
ABC
Ames starts preparing for a high-pressure polygraph test. "First question, Ames: Did you or did you not know *The Assets* is still on TV?"

10–11PM
My Dysfunctional Family
CMT
A clueless dad is having trouble handling his wild daughters. So Bruce Jenner is on *two* shows now?

Motor Shire

10–10:30PM
Almost Royal
BBC America
The fakers go to Detroit to join a rap battle, smash a building, and enter a wrestling ring. Apparently, Detroit is a videogame now.

SUNDAY JULY 13

9–10PM
Ray Donovan
Showtime

SEASON PREMIERE

Hollywood fixer Ray (Liev Schreiber) is in couples therapy and still smarting from dead-body pileup and the revelation of his childhood sexual abuse in season 1. The premiere features a new nemesis in the form of an FBI honcho (Hank Azaria) who demands that Ray bring his papa (Jon Voight) back from Mexico in 24 hours *or else*. Schreiber's slow burns are captivating as usual, and Voight's always good for a canny take, but in trying to balance Elmore Leonard-style grime, cultural satire, and family-focused subplots, *Ray* remains a well-crafted series that, like its title character, suffers from an identity crisis. B– —*Jason Clark*

Liev Schreiber

8:55–9PM
Beyoncé: X10
HBO
Five minutes of Mrs. Carter performing a mystery song. Sigh...we'll take it.

SEASON PREMIERE
9–10PM
Stan Lee's Superhumans
H2
A man says he's able to insert a jackhammer in his throat and turn it on. Boy, is he in the wrong business.

SERIES DEBUT
9–10PM
Game of Crowns
Bravo
A docuseries about six "pageant wives" competing on the beauty-queen circuit. Ugh, story of my life!

SEASON PREMIERE
10–11PM
Masters of Sex
Showtime
Libby pushes Bill to find a new job, though it'll be tough to find an employer who'll match his old gig's perks (SEX).

Adam Rodriguez

9–10PM
Reckless
CBS
Jamie (Anna Wood) is handling a manslaughter case, but she's also growing suspicious of her detective boyfriend's (Adam Rodriguez) role in a salacious scandal. The Southern-fried series too often skips courtroom drama in favor of forced sexual tension between Jamie and prosecutor Roy (Cam Gigandet)—a cringey contrivance that's more silly than satisfying. C– —*Nina Terrero*

SERIES DEBUT
10–11PM
Lone Star Lady
A&E
The reality show revolves around the mother of a newly oil-rich family in Texas, which is disappointing to those of us hoping it starred James Wolk in drag.

10–11PM
Falling Skies
TNT
Anne and Lexi reunite in Chinatown, but their reconciliation is both sweet and sour.

10–11PM
The Leftovers
HBO
Walls will be punched!

SEASON FINALE
10:01–11:02PM
Devious Maids
Lifetime
A handsome stranger offers to help Carmen with her music career. Don't trust him if he says he's from *Rising Star*!

HEMLOCK GROVE: STEVE WILKIE/NETFLIX; ALMOST ROYAL: BBC AMERICA; RAY DONOVAN: SUZANNE TENNER/SHOWTIME; RECKLESS: JACKSON LEE DAVIS/CBS

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8.08 LAKE TAHOE, NV • LAKE TAHOE OUTDOOR ARENA AT HARVEY'S
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R&B (STAR TRAK/INTERSCOPE)
By Kyle Anderson

HERE'S THE BAD news for Robin Thicke: *Paula*, an album-length plea to estranged wife Paula Patton to return to him, is unlikely to accomplish its goal. Which shouldn't be entirely surprising; he's undoubtedly an apt-enough student of history to recognize that of the many musical projects famously dedicated to exes (see sidebar), not one spurred a follow-up called *Reconciliation*.

Paula's naked soul-baring—he and Patton split earlier this year amid rumors of infidelity—is also a little jarring juxtaposed with last year's rakish *Blurred Lines* and its titular chart-topping smash. Even when he's verbally flagellating himself, as he does on the otherwise breezy "The Opposite of Me" and propulsive "Too Little Too Late," it's hard to shut out the music-video images of Thicke rubbing up against a parade of topless models.

There's a breathlessness here, as though these songs rushed out of Thicke uncontrollably. That energy is welcome—*Paula* is not all sad-piano ballads—but it also leads to some incomplete thoughts: Opener "You're My Fantasy" starts strong with a saucy Spanish guitar groove, then runs in place for nearly six minutes. And even though he admits, "I'm in pieces of a puzzle/If you ever even finish, babe, it won't be worth the muscle" on "Something Bad," Thicke can't help but make his bad-boy pose sound seductive. *Paula*'s muddled take on sexual politics probably won't woo his wife back, and the lack of an obvious "Blurred"-size hit means the Hot 100 may be equally unmoved. **B–**

BEST TRACKS

BLACK TAR CLOUD
A dark funk whisper

THE OPPOSITE OF ME
A harmony-heavy coo

Marvin Gaye, Adele, and No Doubt's Gwen Stefani

5 MORE ALBUMS MADE FOR EXES

HERE, MY DEAR (1978)
Marvin Gaye's offering to his then-estranged wife—who was also Motown boss Berry Gordy's daughter.

SHOOT OUT THE LIGHTS (1982)
The sound of cult folkies **Richard and Linda Thompson**'s marriage disintegrating.

TRAGIC KINGDOM (1995)
Gwen Stefani's songs about bassist Tony Kanal made stars of a little-known SoCal ska band called **No Doubt**.

SEA CHANGE (2002)
In which the end of a long-term relationship pushed arch ironist **Beck** to devastating honesty.

21 (2011)
Adele never revealed the name of the man who did her wrong, but fair to say she won this round, no?

THICKE: HARPER SMITH; GAYE: GIJSBERT HANEKROOT/REDFERNS; ADELE: STEFAN M. PRAGER/REDFERNS; STEFANI: TIM MOSENFELDER/GETTY IMAGES

Q&A: Paramore's Leading Lady Hayley Williams

With the single "Ain't It Fun" still dominating radio and a coheadlining tour with Fall Out Boy under way, the 25-year-old pop-punk diva talks tour fitness, party boats, and earning your hot dogs. —KYLE ANDERSON

You just kicked off your summer Monumentour with Fall Out Boy. What have you learned about them?
Those guys work out every day, and we're just in our dressing room eating chips. I told [FOB frontman] Patrick [Stump], "Thanks for making us all feel like the laziest buttholes." He was like, "If I wasn't doing this I wouldn't be able to move on stage." So maybe I'll start up *Ballet Beautiful* in a minute.

Is that why you've been wearing Paramore-logo kickboxing shorts at shows?
They are the most comfortable thing I've ever worn on stage. I'm so happy to not be wearing latex on this tour. I look like a fitness instructor, and I love it.

"Ain't It Fun" is the biggest hit of your career so far, and the video for it shows the band breaking world records. Were there any you tried but couldn't do?
Believe it or not, we actually legitimately broke every record we hoped to that day. We had a list. My favorite one was smashing the alarm clocks with the guitars, because I didn't think I was going to be able to look that badass. I was surprised how quickly those clocks exploded. On the first hit they would just burst into tiny little shards.

Now "Ain't It Fun" is your regular closer at concerts. How does that feel?
Our show is so built around crowd participation, and it's one of those songs that's just got those moments really built into it. Even people who don't know who Paramore is, they know that bridge with the gospel choir, so let's go out with the biggest bang we can. It's a real rock & roll ending.

You spent a lot of summers on the Warped Tour. Any advice for bands about to embark on their first Warped?
Nobody owes you anything. You have to have that mindset. When we did our first Warped Tour in 2005 we didn't get meal tickets, so we didn't get to eat the delicious catering. We had maybe five bucks a day to eat frozen pink lemonade or hot dogs. We had to write out all our fliers because some days our band's name wasn't on the schedule. It's a lot of work, and I think that it's crucial for bands to go through that stage of their life, because then when something *does* get handed to you—when someone does you a favor or bumps you up to a different spot that's better or busier or bigger—then you'll appreciate it. Earn everything.

You're famous for your Technicolor hair. Tell me about your look now.
This is like my *SLC Punk!*-blue hair. I love *SLC Punk!* Jason Segel's in it, how can you not? I love how it looks, [but] as soon as I get really comfortable, that's when I'm gonna change it.

The first-ever Parahoy! cruise was in the spring. Will there be more?
It sort of surpassed anybody's expectations. It was this little subculture where everyone knew each other and everyone knew each other's music and sang and hung out and ate dinner and partied. I loved it. I hope we do this for the rest of our career.

ROBERT E. KLEIN/AP IMAGES

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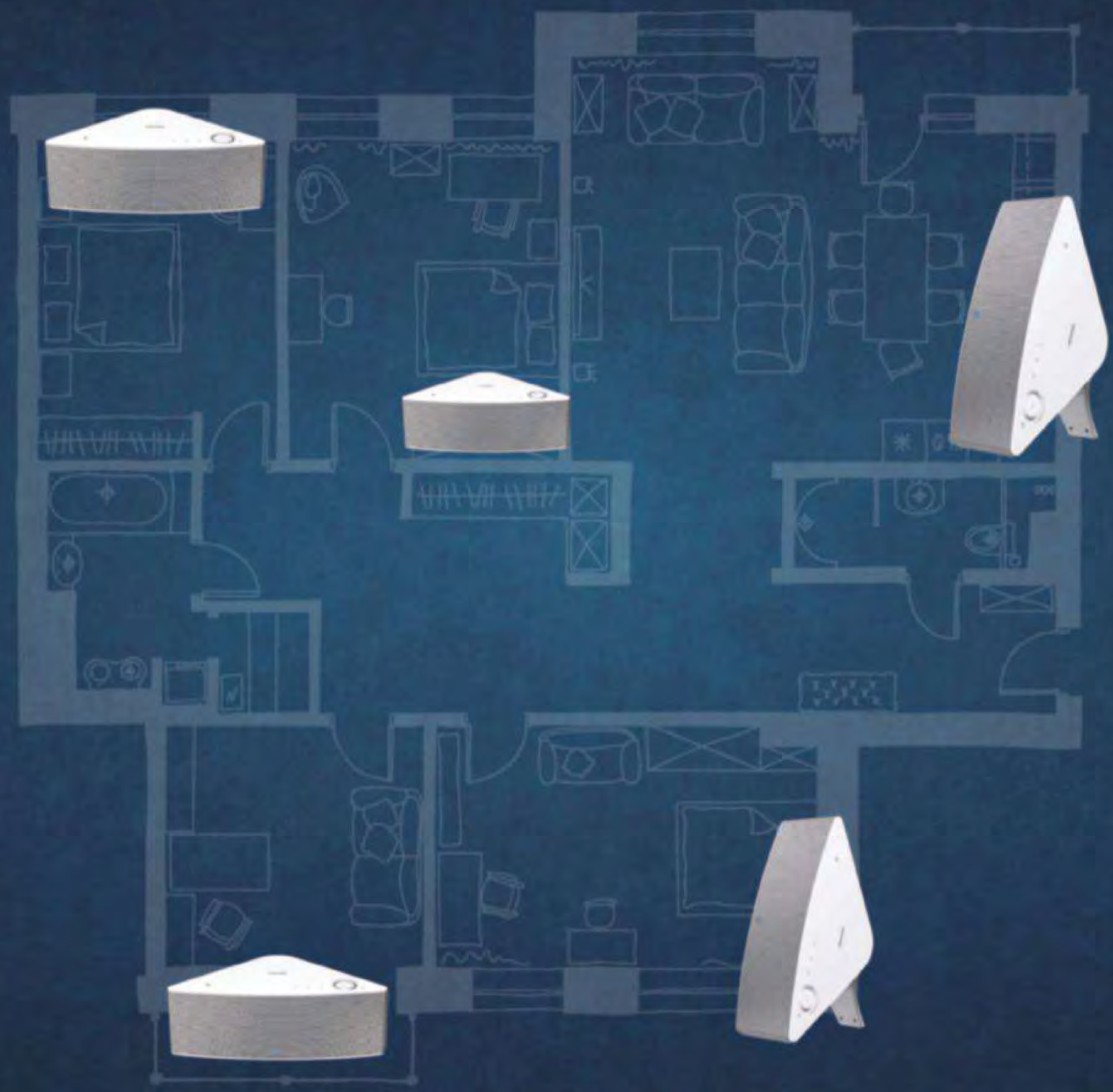

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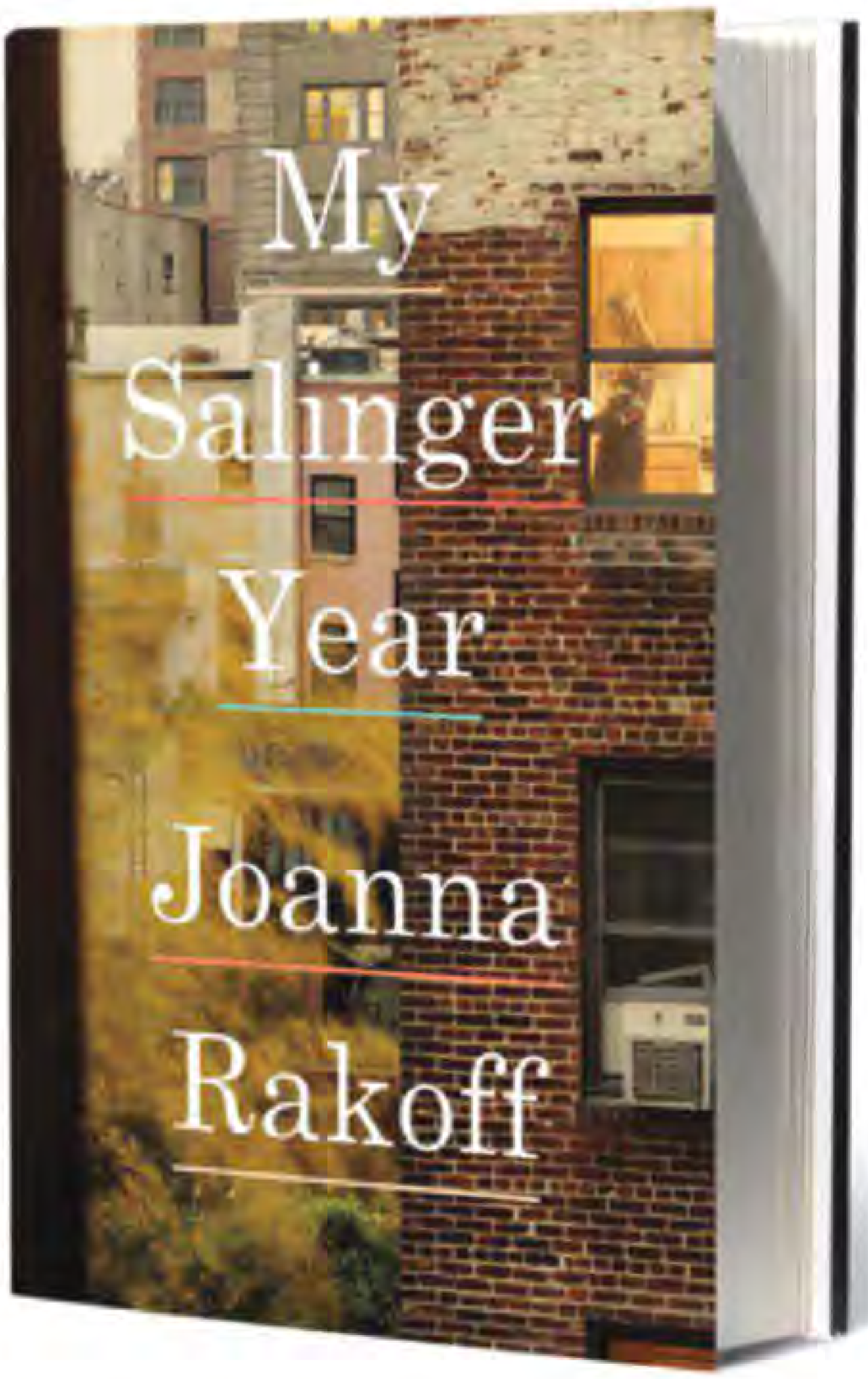
Books



My Salinger Year

Joanna Rakoff

MEMOIR

By Melissa Maerz

THERE'S A REASON Joanna Rakoff didn't call her memoir *My Year With Salinger*. Beyond the most basic small-talk, largely delivered while directing phone calls to her boss, Rakoff didn't really interact with J.D. Salinger during the 1990s, when she was working as an assistant for his literary agency (known here simply as the Agency) and responding to his mail. So there aren't many revelations about the elusive author, beyond what Rakoff gathers from tender fan letters about *The Catcher in the Rye*. (Salinger even gets a note from Winona Ryder. Maybe his admirers took Holden Caulfield's claim that good books make you "wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it" too literally.) Still, there's something Salingeresque about her book: It's a vivid story of innocence lost.

My Salinger Year chronicles Rakoff's coming of age during her first adult job, and the details will ring true to any overeducated, underpaid postgrad who ever tried to make it in New York. She learns the harsh financial repercussions of buying an $8 sandwich. She makes sad grown-up compromises, spending less time writing and more time working to support her unemployed boyfriend. One night, she comes home to find her roommate sobbing, having eaten a pound of spaghetti, and realizes why the roommate is scared: "No one—no mother, sister, roommate, professor, boyfriend, anyone—was there to monitor her habits and behaviors.... She woke up, went to work, came home, alone." That's the loneliness of life after college, perfectly explained.

Rakoff is such a keen observer that it's surprising when she's totally unself-conscious. She can be vain, describing herself flatteringly while pointing out the acne scars on a co-worker who's unfailingly kind to her. And she can be cruel, dishing secrets that aren't hers to share, as when she reveals the ugly details of her boss' lover's suicide. (She never uses the boss' name, but she ID'd the agency in a *Slate* piece, so it's not hard to find.) But when she's crafting heartfelt replies to Salinger's letters, it's easy to understand her experience: the great ambitions and failures, the loves and losses, and Holden Caulfield's own favorite cause—a young person's never-ending battle against the phonies. **B+**

RAKOFF: DAVID IGNASZEWSKI

Literary Thrills & Chills

If mysteries, thrillers, or just plain dark reads are your thing, then you'll love this summer's crop of twisty-turny heart-pounders. —TINA JORDAN AND STEPHAN LEE

1. *Those Who Wish Me Dead*

Michael Koryta

A kid who's witnessed a terrible murder is hidden away, but the killers figure out where he is and come after him, butchering everyone in their path.

2. *The City*

Dean Koontz

While not a typical Koontz suspense novel, this 1960s-set story of an African-American piano prodigy has a supernatural spin.

3. *The Last Taxi Ride*

A.X. Ahmad

NYC cabdriver Ranjit Singh—a former Indian army captain—finds himself the prime suspect in the murder of a Bollywood siren.

4. *Two Soldiers*

Anders Roslund & Börge Hellström

A pair of prison-scarred gang members—still teenagers—set up their own depraved criminal syndicate in the Stockholm suburbs. Definitely not for the faint of heart.

5. *The Bone Seeker*

M.J. McGrath

If there's another Inuit mystery series, we don't know about it. This third thriller featuring Edie Kiglatuk—guide, polar-bear hunter, schoolteacher—is as bleak and icy as its Arctic setting.

6. *Never Coming Back*

Tim Weaver

The lights are on and dinner's on the table, but an entire British family has disappeared, the only sign of struggle a jug of spilled milk. Months after the trail has gone cold, private investigator David Raker picks up the case—which is more complicated and perilous than he expected.

7. *The Quick*

Lauren Owen

This wildly original gothic horror story set in 19th-century London combines gripping gore, bizarre twists, and a classic sheen befitting the author's MA in Victorian literature.

8. *Abroad*

Katie Crouch

In a literary tale that's clearly inspired by the Amanda Knox case, a young Irishwoman studying in Italy gets caught up in her roommates' wild exploits.

9. *Wayfaring Stranger*

James Lee Burke

This isn't one of Burke's Dave Robicheaux mysteries—it's a pitch-black, decades-spanning family saga that begins with a chance encounter between a 16-year-old boy and Bonnie and Clyde.

10. *Herbie's Game*

Timothy Hallinan

Junior Bender, the criminal who does detective work for other criminals, returns for a fourth hard-boiled mystery.

One Plus One

Jojo Moyes

NOVEL

By Amy Wilkinson

Fans of the 2006 summer sleeper hit *Little Miss Sunshine* will find a lot to love in British author Jojo Moyes' latest, about a madcap road trip that's packed to the boot with familial drama, class clashes, and romance.

Jess Thomas is an overworked mother whose husband abandoned the family years before, leaving her to raise their daughter, Tanzie—a number-crunching whiz kid—and his son from a previous relationship, Nicky—a videogame-obsessed loner—on her paltry wages. Yet Jess remains the perpetual optimist, hatching scheme after scheme to stay afloat. To pay Tanzie's prep-school fees, she enters her daughter in a math olympiad with a huge cash prize. But the contest is hours away in Scotland, and their car dies minutes into the outing. That's when they get picked up by Ed, whose vacation home Jess has been cleaning.

Admittedly, it's not too difficult to spot the end of this tale from kilometers away. But like the best road trips, *One Plus One* is more about the journey than the destination. In Moyes' deft hands, even a bout of kebab-induced food poisoning is somehow charming. You'll be rooting for this ragtag group of strivers until the very last page. **A–**

MOYES: CHARLOTTE MURPHY

Books photograph by **MICHAEL CHINI**

From Beer to Diapers, an Ordinary Life Writ Large

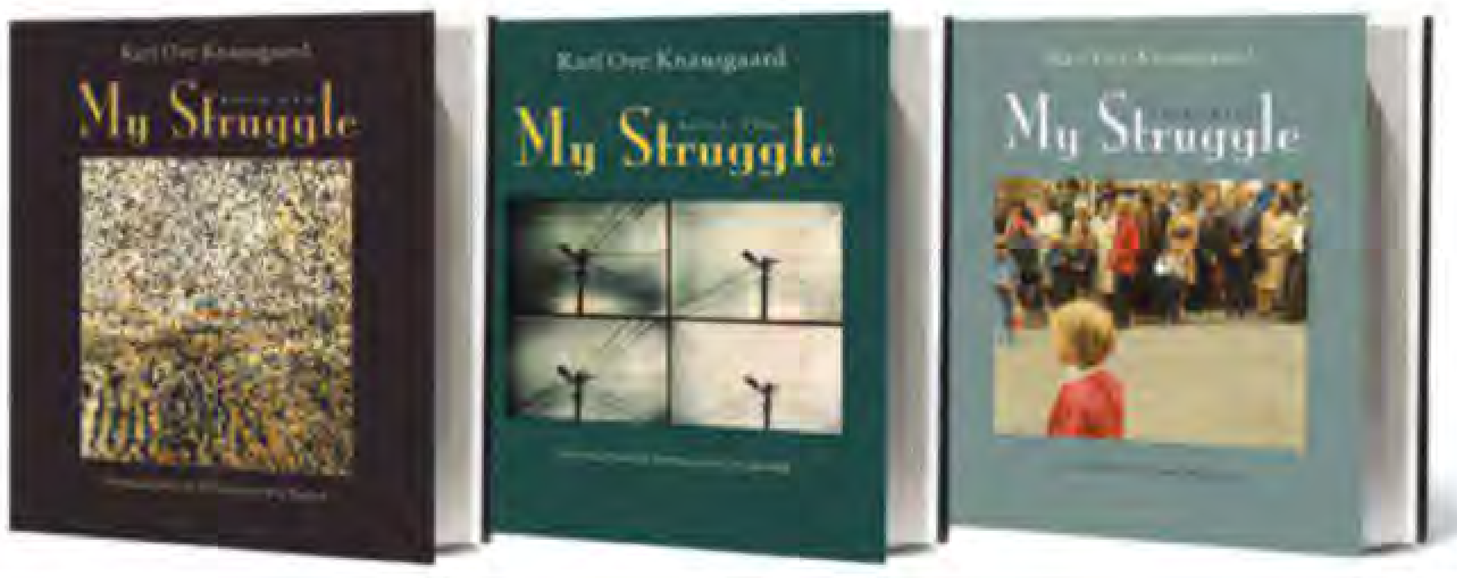
Norwegian literary sensation Karl Ove Knausgaard found unlikely success in Scandinavia with his six-volume existential memoir—and now he's becoming a cult favorite in the U.S. as well. —STEPHAN LEE

Judging from the popularity of Stieg Larsson's *The Girl With the Dragon Tattoo* and Jo Nesbø's Harry Hole series, we like our Nordic literary imports dark, nihilistic, and page-turning. But the most recent publishing phenomenon to come out of Scandinavia, Karl Ove Knausgaard's six-volume, 3,600-page autobiography—with the audacious title *My Struggle*—stands in a genre of its own.

In Norway, Knausgaard was well regarded for his fiction, but it wasn't until *My Struggle* hit shelves between 2009 and 2011, selling 468,000 copies (one for every nine adults), that he became one of the country's biggest tabloid sensations. Knausgaard wrote with utter candor about his personal dramas—an alcoholic father, past and present marital problems, ambivalence about parenthood—without changing the names of many people involved. Family feuds played out in the Norwegian press, and Knausgaard moved to rural Sweden to escape the scrutiny. "It's frightening enough to think of 10,000 people reading every detail of your life, let alone a million people," says Kendall Storey of Archipelago Books, Knausgaard's U.S. publisher. "He was surprised that people even wanted to read it."

The first volume of *My Struggle* was published here in May 2012 (there are now three volumes out, and the fourth is scheduled for June 2015). From the beginning, no one expected a repeat of the success in Norway. Sure, the book was crammed with salacious detail, but it was mostly about mundane experiences: changing diapers, compulsive self-Googling, cooking meals—sort of like a written-down *Truman Show*. But what happened next was surprising. First, a handful of fellow authors—Zadie Smith, Jeffrey Eugenides, and Jonathan Lethem—deemed it groundbreaking literature. Novelist and critic Francine Prose, an early fan, says, "The length, the ambition, the honesty, and putting essays in the middle of the narrative—it's all very new." She adds, "As a novelist, you're supposed to leave all the boring, trivial minutiae out. He puts it all in. *Way* subversive." And second, the book began to sell.

It's hard to imagine a world in which a massive work of confessional performance art would sell out at Walmart, but Knausgaard drew huge crowds during a recent U.S. reading tour. "It was the literary equivalent of Beatlemania," says Michele Filgate, who oversaw his June 4 appearance at the Community Bookstore in Brooklyn. "He's getting the kind of attention that commercial writers get." Has Knausgaard started a lasting trend? "I hope editors are more open to interesting structures, but I also hope people don't follow in his footsteps," says Prose. "The thought of another 3,600-page memoir...I just don't think that's going to be that big."



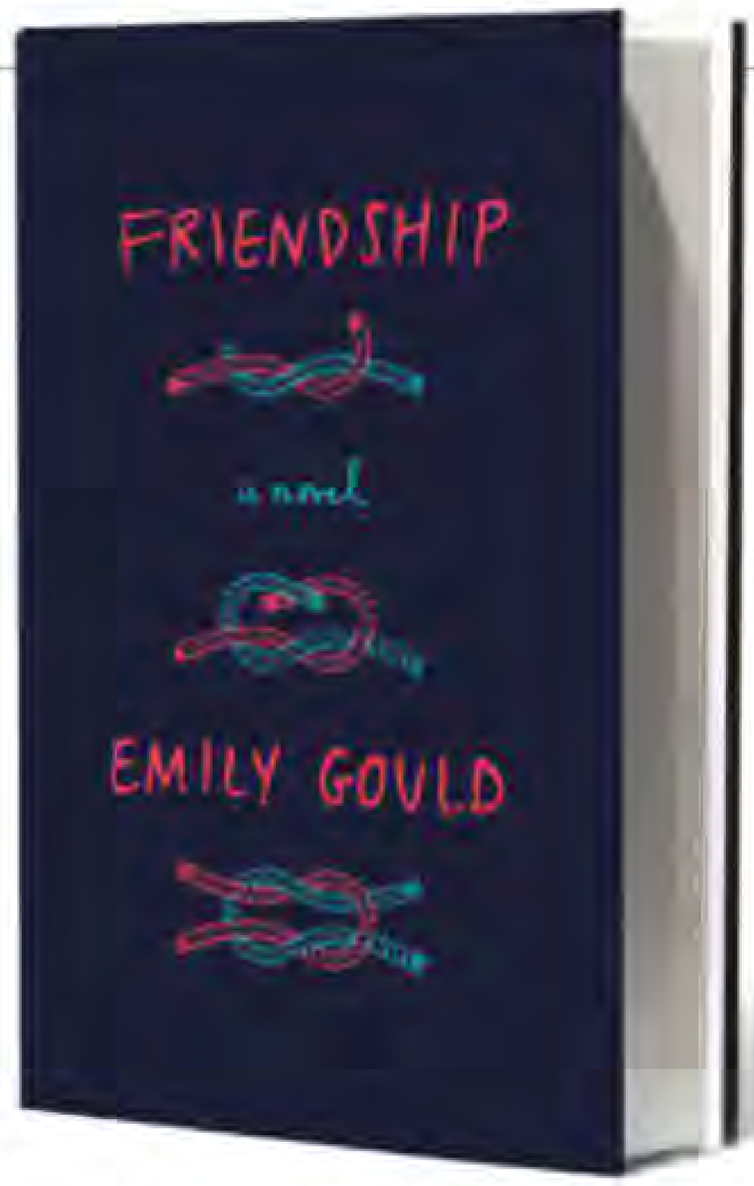
KNAUSGAARD: ASBJØRN JENSEN

Friendship

Emily Gould

NOVEL

By Stephan Lee



Writer Emily Gould is a lightning rod for online vitriol, and her autobiographical first novel isn't going to win over her haters, who view her as the poster child for a self-obsessed, social-media-addicted generation. *Friendship* dives headfirst into that millennial milieu via Bev and Amy, besties who've reached 30 but are no better off than they were at 22: Bev is forced to reboot her life after her publishing career derails; Amy slums it at a third-rate blog after crashing and burning as a writer for a prominent website (Gould had a similar trajectory at Gawker). When they hit rock bottom, their codependent relationship begins to fray.

Bev and Amy are totally frustrating—they're like Hannah and Marnie from *Girls* with a few more years of resentment between them. As Gould exposes their messiness—their fights, mortifying Gchat convos, acts of self-sabotage—she almost dares you to judge them. But the specificity of their struggles (peanut butter soup for dinner, anyone?) and Gould's hyperaware voice lend the story of their friendship poignance and shades of relatability. **A–**

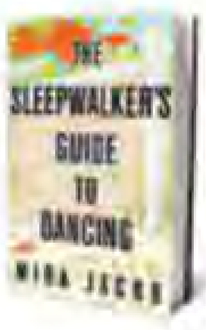
QUICK TAKES

The Sea Garden

Deborah Lawrenson

NOVEL

Composed of three novellas, the book begins as a young British landscape architect travels to a Mediterranean island off the south of France for a career-changing commission, only to find herself on a Manderley-like estate haunted by the destruction—and perhaps ghosts—of World War II. The subsequent sections flash back to the lives of two young women involved in the resistance movement in Britain and France—one a factory worker, the other an intelligence officer. Lawrenson writes compassionately and convincingly of the war's horrors and the ways in which ordinary people become heroes, continuously building the tension toward a never-saw-it-coming convergence of the trio of tales. **B+** *—Rebecca Ascher-Walsh*



The Sleepwalker's Guide to Dancing

Mira Jacob

NOVEL

This debut novel so fully envelops the reader in the soul of an Indian-American immigrant family that it's heart-wrenching to part with them. The plot itself is straightforward: When her father falls ill, Amina Eapen goes home to see him and becomes immersed, once again, in her family's various grievances and disagreements. A few conflicts flirt with cliché—her mother's unhappiness with Amina's lack of suitors, especially Indian ones; the arguments that arise among the histrionic cast of fellow Indians who form the Eapens' American family. But thanks to Jacob's captivating voice, which is by turns hilarious and tender and always attuned to shifts of emotion, her characters shimmer with life. **A–** *—Rebecca Ascher-Walsh*

WE'LL DRINK TO THAT

In *Rising to the Occasion*, Paul Dickson has collected toasts—old, new, serious, profane, famous—for just about every occasion.

"THE HEALTH OF THE SALMON TO YOU: A LONG LIFE, A FULL HEART, AND A WET MOUTH!"
—Irish toast

"A Merry Christmas this December/To a lot of folks I don't remember."
—Franklin P. Adams

"MAY YOU HAVE WARMTH IN YOUR IGLOO, OIL IN YOUR LAMP, AND PEACE IN YOUR HEART."
—Eskimo toast

"A TOAST TO THE GROOM—AND DISCRETION TO HIS BACHELOR FRIENDS."

"I drink to your charm, your beauty, and your brains—which gives you a rough idea of how hard up I am for a drink."
—Groucho Marx

"TO LIFE, THE FIRST HALF IS RUINED BY OUR PARENTS AND THE SECOND HALF BY OUR CHILDREN."

GOULD: LISA CORSON

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

American Idol judges will return. Viewers, not so much.

We feel you, Robin. We're tired of your music too.

Bob Dylan's "Like a Rolling Stone" lyric notes sell for $2 million. Unidentified bidder remains a complete unknown.

Big news: The Limited has announced a new line of *Scandal*-inspired clothing. Bigger news: The Limited still exists.

Early reviews suggest big buzz for Hillary's Act 2 showstopper, "Everything's Coming Up Rodham."

Lindsay Lohan to make London stage debut in a David Mamet revival. "F---ing great!" said an overjoyed Mamet.

If Michelle Fairley (*Game of Thrones, 24: Live Another Day*) died any more often on TV, she'd be Kenny from *South Park*.

Jenny McCarthy and Sherri Shepherd leave *The View*, which will now be retitled *Whoopi's World of Weed*.

"Apologies, Your Majesty, they say they *can't* bring the dragons out because they aren't real."

Aereo

What are **we** supposed to do, watch TV on TVs?

The *Bad Santa* sequel looks really creepy.

North Korea calls James Franco and Seth Rogen's new movie an "act of war." Apparently they've never seen *The Green Hornet*.

George Lucas selects Chicago as home for his future museum. "It's okay, we didn't think he'd pick us anyway," sighed Dagobah, Fla.

Hugh, if you wanted to play Lord Licorice in the Candy Land movie, all you had to do was ask.

Tinker, Tailor, Soldier, Jerk

SCANDAL: CRAIG SJODIN/ABC; WHOOPI GOLDBERG: D DIPASUPIL/GETTY IMAGES; QUEEN ELIZABETH II: JONATHAN PORTER-WPA POOL/GETTY IMAGES; GARY OLDMAN: RANDY HOLMES/ABC; HUGH JACKMAN: KARWAI TANG/WIREIMAGE.COM; LUCAS: SHAHAR AZRAN/WIREIMAGE.COM; *THE GREEN HORNET*: JAIMIE TRUEBLOOD; LOHAN: MARK ROBERT MILAN/GC IMAGES; *24: LIVE ANOTHER DAY*: DANIEL SMITH/FOX; DYLAN: AP PHOTO/CHRIS PIZZELLO; *AMERICAN IDOL*: MICHAEL BECKER/FOX

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